

THE NEW YORK MIRROR

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Whole No. 153.

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At the Theatres.



Although Mlle. Rhea's interests were well worked up in advance by Harry Sargent, she was greeted by an audience of small proportions Monday evening at Booth's. Adrienne was not a good selection to open in; Camille or some other strong part in the French-woman's repertoire would have answered better. The character has but two great opportunities, and these are scarcely sufficient to back up the effort necessary to create an impression on the first appearance of a new star in the American metropolis. We are unable to form a just critical estimate of her capabilities until we have seen her in other roles. She appears to have in her favor beauty, admirable taste in dressing, a mastery of the technicalities of dramatic art, and a brain able to grasp the necessities of her profession. On the other hand, she seems to lack spontaneity, forcefulness and the power to rise above the middle ground of commendable excellence. Her pronunciation of English is indistinct, and at times unintelligible, although it must be admitted she deserves credit for the rapidity with which she has learned the language. When her tones were raised in passion, or her speech was quickened with excitement, the words fell from her lips in a confused fashion that was somewhat painful to the intent listener. Her conception of Adrienne does not differ from the generally accepted one, and it is not calvened by anything original from first to last. Nevertheless, it is a good performance straight through, satisfactory always, and occasionally effective. The third and fourth acts were played skillfully. The last act—especially her death scene—fell below the average. The people seemed greatly pleased with Rhea and were most generous in rewarding all her efforts. She neither failed nor made a failure. She created a very favorable impression, which will be intensified if her future performances fulfill the promises that are held out on the strength of them. Rhea has one or two mannerisms that we should like to see corrected. Adrienne should not smile all the time because the lady representing her has beautiful, pearly teeth. In the emotional passages we should prefer seeing these attractions put out of sight, because things of beauty are not a joy at joyous times. Her walk is not graceful. She inclines forward too far, and this renders her carriage defective. These are minor matters, but they interfere with the pleasure of a good piece of acting. Rhea's Adrienne is pitched between that of Modjeska and Clara Morris—not so good as the first, but better than the second. Her dresses were magnificent—probably the handsomest seen here in two years. What was better than their beauty, they were correct.

The supporting people were more than fair, taken altogether. Newton Gotthold as de Baze had not the noble air of a French general, but he acted the character with decided force, and this made up for lack of polish, in great part. James Carhart was very unprincipally as de Bouillon, also wanting in courtly bearing. J. H. Howell, who, it will be remembered, was specially imported to play Tullington to Jenny Lee's Je, gave a very worthy representation of the intriguing Abbe de Chasseuil. But Edwin Varrey made the hit of the evening as Michonnet, the old prompter. It was an admirable piece of character acting, and the audience recognized all its good points by bestowing on Mr. Varrey a large share of applause. Isabella Morris was a capital Princess de Bouillon; and Mrs. Brutone a moderately good Duchess d'Aumont. The rest acquitted themselves fairly. The voices of the company were not used with sufficient strength during the early part of the play. Booth's Theatre is a large house, but it has a good reputation for excellent acoustic properties, and surely there is no reason why everybody back of the seventh row in the orchestra should be deprived of the greater part of the drama when they have paid to hear it all. The scenery was better than is usually seen at Booth's, the Bernhardt sets being utilized. But the furnishing of the stage was poor in the extreme. Two sets of furniture scarcely answer for twice that number of rooms. To-night Rhea appears as Camille for the rest of the week. Mr. and Mrs. Leavitt in *The Mighty Dollar* next

tent mental decay, and but a remove from absolute madness, differing in his conception from the most noted exponents of the part, whose strength of mind is maintained long after the denunciation of his loved daughter Cordelia. In the early scenes he fills his court with startling apprehensions, and works up a general solicitude that becomes painfully real. Mr. McCullough delivers his invectives with tempestuous fury, and impresses his hearers that it comes as well from bodily agony as from passionate indiscretion; and yet all through them there is a tender sentimentality that denotes the breaking heart, the fervent devotion to a disobedient daughter, and the keen sensibility of wounded dignity that finds outlet in floods of tears and melting pathos. He knows himself to have been an affectionate, tender father and a most exemplary ruler; this affection he combats, and his whole being revolts at the thought that parental love should gain supremacy over kingly importance. In these phantasms of tenderness and frenzy Mr. McCullough displays a feeling that is surprising as it is realistic and crowning in its intensity, and the manifestations of approbation were earnest and prolonged. But few stage effects were more vivid and penetrating than when he fell before the footlights and invoked the terrible imprecation upon the fair young life of the wise and loving Cordelia. His subsequent meeting with Goneril showed the disastrous effect of his curse, and the gradual disintegration of his reason was an effect the subtlety of which was as delicate as it was grand. Also in his interviews with the Fool (which was splendidly played by Frank Little) is depicted with sympathetic reality the sad memories of the loss of his daughter, while playfully applauding the jester's nonsense. There were many delicate and imaginative touches in Mr. McCullough's picture of this difficult character, which exhibited a thorough analysis of its intricacies. We confess to having been highly gratified for the first time by this gentleman's acting. He was called before the curtain four times. His support was exceptionally good, and an especial word of favor must be said in behalf of Edmund Collier's Edgar, H. A. Langdon's Kent, Frank Lane's Edmund, John A. Lane's Gloucester, Kate Forsyth's Cordelia, Augusta Foster's Goneril, and Mittens Willet's Regan. To-night Mr. McCullough will repeat his robust impersonation of Richard III.

Monday night a splendid house welcomed Clara Morris in Camille at the Union Square. The remarkable performance of this actress calls for no particular comment, as nothing is to be added to the verdict which made her the legitimate successor of Matilda Heron in portraying the part of the consumptive *dame aux camelias*. She aroused the audience to great enthusiasm, and drew forth the usual quantity of tears. The support was the same as that which surrounded her last Spring. Messrs. Thorne, de Belleville and Parselle, and Misses Cary and Harrison, repeated their previous personal successes. Next Monday, *Lights o' London*, for which we predict a big sensation and a pronounced success.

George R. Sims' play, *My Mother-in-Law*, will be produced at the Park Theatre Thursday week. The cast will include W. J. Ferguson, John Dillon, E. M. Holland, Felix Morris, Harry Lee, J. T. Burke, Nellie Mortimer, Laura Don, Marie Chester, Mrs. G. C. German, and Jean Delmar. The play is written in three acts, and deals with the trials of one Talfourd Twigg, who is engaged to a young lady named Rose Matilda McTurtle. The mother of the young lady does not wish her daughter to marry until the old lady has determined the habits and temper of her future son-in-law, so she invites him to become a member of her household, believing that she can make up her mind regarding the match when she has the son-in-law under her eye. Some three years previous Talfourd Twigg wrote a play, and just after he becomes a member of his mother-in-law's family, he receives a letter from a theatrical manager, stating that the play is in active rehearsal and also requires Mr. Twigg to appoint an interview regarding the production. The motif of the play (which is named *My Mother-in-Law*) deals with the peculiar characteristics of the mother-in-law. The young man is much alarmed, and appoints a time for meeting the manager. The meeting takes place in the house of his mother-in-law, who surprises the young dramatist and the manager and members of a theatrical company busily engaged in a rehearsal. To make matters seem right the theatrical people are introduced as husband and wife, brother and sister, etc., etc. As each member happens to be married, a great many ludicrous *contretemps* happen. Finally the play is produced at the Frivolity Theatre, and the mother-in-law insists in having a box for the first performance. The conspirators are thunder-struck, but finally conclude to allow the mother-in-law to have her own way. As the character in the play is copied from the mother-in-law herself, of course it would not do to allow her to witness a caricature of herself, so whenever the stage mother-in-law appears, the occupants of the box distract the real mother-in-law's attention by novel devices. Affairs are finally arranged harmoniously, and the curtain falls upon a picture of mutual happiness.

Fun on the Bristol came back to its old stamping ground, Haverly's Fourteenth Street, Monday; and Sheridan, Marion Fiske, Kate Castleton, and the rest, amused a good-sized audience until half-past ten with their eccentricities and songs. The Hanlon-Lees moved up to the Casino from the Park, where they continue to delight everybody. The Passing Regiment at Duff's, despite its adaptor's spoliation, seems to have caught on. This is a prosperous time for all the theatres anyway. Deacon Crankett removed to the Windsor Theatre Monday night. Good business—better than up town, in fact—is the consequence. Wallack is playing *Rosendale* at the Opera House. Emerald is doing a Hazel Kirke business at the Madison Square. The San Franciscos—that is, their theatre—are full every night.

The Giddy Gusher



GOSPEL ABOUT SEVERAL MATTERS.

I'm looking out for the advent of a little snapping black-eyed woman among the managers. Years ago the first dramatic agency of this city was started by a small Irishman named Jimmy Conner. Conner had been a low comedian in several traveling companies, and finally failing health settled him in New York. He took a floor on Broadway somewhere near Spring street, and did considerable business among the second-class professionals. His wife was the driver of the team. She cooked, and washed, and advertised, and saved, and took care of their one child and the old man, who was almost constantly ill, and in every way she led a very hard sort of life; then one day death came a knocking at the door, and poor little Conner was tolled off to God's acre. But the widow fell on her legs. Jimmy had been in his grave some years, and his relic was forgotten, when up in the country who should the Gusher come upon but little Kate Conner, transformed into Mrs. John Anderson, the tobacco man's wife, and playing fine lady in the swiftest sort of a swell house. In the dark days Mrs. Conner's genealogical tree had the harp of Tara and the old hats of several crowned heads hanging on it, as Mrs. Anderson's Brian Boru was her grandfather, and the Duchess of Donemarra her revered aunt. But amid all the grandeur of a castle in Tarrytown, which had four-hundred dollar steel shutters on every window, and plenty of windows in it, the ex-actress and agentess pined for the old days. She would sit down on velvet fauteuils in velvet gowns and cry over the miserable back room papered with old playbills, that let out from the dingy agency. But then her marriage had benefited Jimmy Conner's boy, who was weakly, and her son was made comfortable for life. Mr. Anderson was an invalid half the time, and when he was not sick his intimate friends wished he was. The last time I saw the little woman she was in an excited condition—that was her normal state, however—getting ready to go abroad. She went, and here last week poor old John Anderson, of "Solace" memory, died in Paris, and if that widow don't start out with a traveling company or marry some country manager before a twelvemonth, then the Gusher ain't good on gushing.

I have always thought the male man an insupportable idiot about female apparel, and revered him for it. The creature who wears pants and can pack up his handkerchief and tell me whether it is Round Point or Vallen-ciennes has graduated from behind a lace counter, and I can have no further use for him till I want a thread founce or a Malines shawl appraised. Nine men out of ten would think a Nottingham lace curtain looped over a petticoat of pale blue fifteen cents a yard silecia, a square cut waist of blue cotton velvet and three strings of fine wax beads a lovely costume, provided it was well-fitting and had a pretty woman inside it. Men do not know a thing of the expense of materials. I saw a lady place before her husband lately a sample of broadened velvet that was \$14 the yard, and a bit of stamped cotton velvet of very handsome color and design that is used for the tops of candy boxes, asking him to make the choice for her, as she was hesitating between the two. With unerring indiscretion, he selected the cotton velvet as pre-eminently the most beautiful and probably much the most expensive.

Another lady friend has a husband who is very averse to giving out large sums for spending money, but is perfectly willing to

buy extravagant articles of apparel for her, and thus she executes pious frauds on him and gets money to use for a hundred little things the husband considers wasteful and the wife necessary. Why, not a year ago he told her to show me the splendid lace founce she had bought of a French woman who was suddenly reduced to selling her clothing, and I had to preserve my countenance while she exhibited a section of a very nice window curtain, and he put his big claw underneath and contemplated a hollyhock on his fat thumb with much pride and critical appreciation. "Did you get that lovely thing at a bargain?" I asked. "One hundred and fifty dollars; I suppose it cost three times that in Paris. It's the heaviest, richest lace that's made," answered the husband with intense satisfaction. The curtain cost probably \$18 or \$20 a window, so it was safe for me to say that the price was an astonishing one.

Sunday in walks Monsieur and Madame. "Well, I've been and done it this time!" was his exclamation. "Look at the old lady."

The "old lady" was making more faces at me than a monkey on a hand-organ. I was on my guard at once, while the happy connoisseur in laces continued:

"When I buy a thing I believe in getting the best. Maria wanted a seal skin, and there she is. I want you to guess what that dollyman cost."

Thus adjured by him, and winked at by her, believe me, I never ventured a calculation. The artful old lady seized a moment and told me she had found a man cloak-maker named Halleck on Fourteenth street, who had some patent plan of putting together molekin plushes to successfully represent sealskin. The dreadful difficulty had always been in the seams, which betrayed the fact that they were not fur. Her dollyman had actually cost \$125, and just then the voice of the connoisseur was heard announcing the dollyman as dog cheap for \$600. Next day the distracted Halleck went in pursuit of my friend, making her sign a receipt for the safe delivery of "a molekin plush cloak trimmed with fur at \$125," for, as the poor man said, "If she chooses to play that garment off as a \$600 sealskin, I'm going to have my skirts clear of the deception." But what's the use, if women dress for the men—as the whole world believe they do—of their putting out such awful sums in dry goods?"

It's sort of comforting to see some of the old-timers come to the surface after a season—yes, a good many seasons—of submission, and in pretty good condition, all things considering. The Gusher found herself one night the other week contemplating from her front seat in the dress circle of Haverly's Fourteenth Street Theatre, the top of a lady's hat beneath her in the parquette. The hair was grey, and the toilette was graceful and unpretentious that accompanied the bonnet, and the face much altered that was worn inside it. But still the Gusher has a remarkable memory for faces (as the cook thought when I fell upon the neck of her Thanksgiving turkey and recognized my grandmother's gobbler, that I had loved and played with in childhood. I couldn't eat it after that, but for that matter no one else could), so when I recognized the face under the bonnet as that of Mr. Norris' widow I felt delighted. Oh, how she did use to blaze in private boxes and what diamonds she used to wear! What tremendous opera cloaks of crimson and gold stripes she used to sport! And how she used to rattle down to Wooster street in her splendid carriage and carry old sherry to sick nigger minstrels, and clothe the legs of jig dancers in silken tights and expensive clogs! It was while engaged on some such missionary work among the Hamfatters that her noble husband (who never did appreciate such Christian labor), snatched her from her coach, procured a box and the public view altogether. For years before his death the places she had illuminated knew her not. She did emerge on one occasion (so the papers said), to put a floral wreath on the head of Rowell, the walker. But here she was larger than life, and as usual it was a clog dancer (ten of 'em) that she sat applauding. Bless the old lady! Well, we girls are hard things to choke off, there's no sort of doubt about that.

And then here last week the Gusher took a hand in at the wind-up matches in the pre-eminent billiard tournament. It was down in P. Cooper's big cellar, and she looked at all the young snips who are the present stars of the game, and felt sort of ill. The glossy bald head of poor Cyrille, and the rubicund countenance of Father Phelan have passed behind the "blanket of the dark." Garner has taken his paper-curl head (he played a match once with one of his curl papers left in his hair) to foreign parts. The bewhiskered Rudolph is fusing and fretting out in Australia. The big fat Frenchman, Carme, is playing matches with heavenly spheres. But of a sudden I spied a Catholic priest looking man—time had spared him—Dudley Kavanagh. Bless me! I carried me back fifty—ahem—well, I can't quite recollect how many years, when a charming actress made me her confidant in England to this same Dudley. She had taken advantage of its being leap year, and written him a timid little note, but it remained unanswered. And then we two laid our heads together, and built a letter so

warm that it smoked at both ends. And Dudley answered it; but though perfectly delighted, the little actress never dared go to the length of an interview, for she said every time she thought of that combination love-letter her heart failed her. She never could look Kavanagh in the face. I mean to write to her pretty soon, and tell her how nobly he hangs out in the fight since he got the love-letters from Annie and—

THE GIDDY GUSHER.

Professional Doings.

—M. H. Herr has joined The Banker's Daughter combination.

—J. H. Ring left the Rossi company at Syracuse last week.

—J. Alexander Brown has been spending a few days in Philadelphia.

—Frank Jordan joined Haverly's Strategists at Baltimore last week.

—I. N. Drew has become a member of Brooks and Dickson's World company No. 2.

—M. L. Clayton, advance agent of M. B. Leavitt's Hyer Sisters' combination, is in the city.

—Cecile Rush has been engaged by J. H. Haverly for the part of Maria in Michel Strogoff.

—M. B. Leavitt has contracted with Len Grover for a burlesque on The Banker's Daughter.

—Mary Anderson bought a necklace of Spyer in St. Louis, for which she is said to have paid \$10,000.

—Joe Emmett bought \$3000 worth of crockery and plated ware in Buffalo last week. What's up?

—Patti Rosa requests us to state that the report is false which says she intends returning to the variety stage.

—C. G. Craig has been engaged by Charlotte Thompson in place of Joe Wheelock. He will do leading business.

—Dora Wiley severed her connection with Harrison's Photos at Rochester on the 28th. Alice Hosmer succeeded her.

—Parker Walters, dramatic critic of the Pittsburgh Post, is writing a play for Marie Wainwright and Louis James.

—Douglas White and W. N. Gridith have left the Katherine Rogers company. They arrived in the city yesterday.

—The Northwestern Amusement Agency, located at Chicago, has been closed. Mismanagement is said to be the cause.

—A correspondent requests the name of the best theatrical paper in England. We refer him with pleasure to the *Referee*.

—Gus Mortimer has filled time in Chicago for Roland Reed in Fred Marden's play, *Cheek*. The date is fixed for next Spring.

—A large number of elegant floral tributes were donated by the members of the profession at the recent funeral of Emma Wesner.

—Douglas White, formerly with Katharine Rogers' Clarice company, has been engaged as principal comedian by George Stanhope.

—Robert Fulford, manager of the Annie Pixley M'iss combination, was in the city last week, and reports large business throughout the country.

—Still another Hazel Kirke company has been started by the Madison Square management. It is called No. 4, and takes the road about January 1.

—President Cockerill and other members of the St. Louis Elks handsomely entertained O. G. Bernard on the occasion of his recent visit to that city.

—It is rumored that Manager Haverly has his eye upon a Pittsburgh theatre. Like Puck, he seems determined to "put a girdle round the earth."

—Pierce McCarthy, late of the Washington press, joined the business staff of Emma Abbott's English Opera company, on the 26th, in Cincinnati.

—The Rooms for Rent combination seems to be prospering, and is said to have done the largest week's business of the season at the Windsor, Boston.

—Sam E. Wetherill is doing some clever work in the interests of M'iss Rhea, and his services seem to be appreciated. He is an active and intelligent manager.

—Joe Emmett will produce a new play called *Fritz Among the Gypsies* during his engagement at Haverly's Fourteenth Street Theatre, in this city, next week.

—J. Duke Murray, agent of the Stolen Kisses company, will remain in New York to act as agent for W. H. Lingard during the latter's sojourn in California.

—The route of the Steele Mackaye company has been changed. They will not go further South than Louisville. A Fool's Errand wouldn't do for the South.

—Genevieve Ward's new play, *The Spider's Web*, received its first American production at Reading, Pa., on the 22d. Our correspondent does not speak highly of it.

—Harry Mann, of Haverly's Fourteenth Street Theatre, has been transferred to the Fifth Avenue Theatre, vice Charles L. Andrews, who goes to the California Theatre.

—Vol. I, No. 1 of a new San Francisco paper, called *Dramatic Breveches*, has found its way to our office. Its theatrical news costs the price of one copy of THE MIRROR.

—F. M. McCloy, formerly connected with several out-of-town papers, has been added to Col. J. H. Haverly's staff. Mr. McCloy will act as private secretary and stenographer.

—The Wallack company made very little money on the road, but the tour saved Messrs. Moss and Wallack about \$14,000 in salaries. On the whole the experiment may be said to have paid.

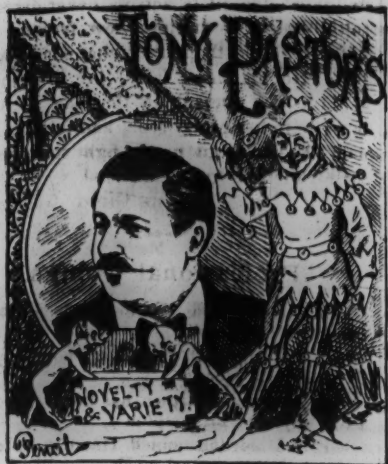
—The majority of the people composing Charles E. Verner's Eviction company are in the city awaiting managerial impetus, which will happen as soon as Fred Marden reconstructs the play.

—A horrid piece of trash, *Our American Minister*, was brought out at the Union League Thanksgiving night. The cast was made up of amateurs, called the New York Church Choir company.

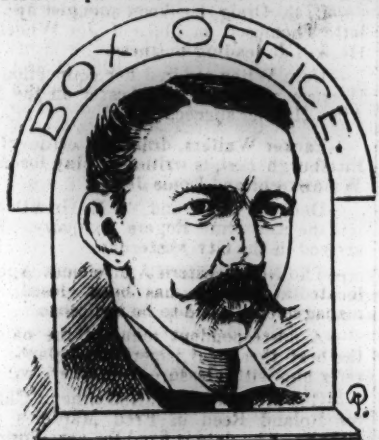
—Adelina Patti was serenaded after the performance at Brooklyn last Monday, by Evans' Twenty-third Regiment band, and thus commences the Patti boom. See what good management is worth.

—Kate Claxton will appear at Booth's Theatre during the holidays. Thomas B. McWaters has been added to the company as press agent. Mr. McWaters was formerly connected with the Tribune.

Pen and Pencil.



When Harrigan and Hart began devoting their talents to the Mulligan series Tony Pastor was left alone—king of the variety stage. Nobody successfully disputed his supremacy then, and nobody gainsays it now. Steadily, and without the slightest opposition, he has extricated the specialty business from the many pitfalls into which a fitful popularity had permitted it to sink. His performances have always been noted for cleanliness as well as solid merit. This is a good record, but it is only what anybody should expect from a man of such generous impulse and noble heart as Pastor. No worthy applicant for assistance ever received a rebuff at the hands of this man—no destitute professional has stretched forth his



An affable manager.

arm to him for aid which has not been given. A very prince among his fellows—is it a matter of surprise that he has been attended with genuine prosperity, or that he is as popular a man as walks the streets of this village to-day? I don't like Tony's voice—it is not one which Campanini need reflect on with fear—but his happy, smiling visage, merry manner, and always fresh bouquet of local songs with pretty melodies attached to 'em, combined, more than compensate for the deficiencies of his vocal organs. He is thoroughly democratic in his ideas and his practices. The other night, about nine o'clock, when Pencil and I applied at the box-office for a couple of seats to see the show, Tony sat decked out in all the glory



Tony on the high C-cas.

of his familiar dress-coat and bullet-nosed solitaire, selling tickets himself, while his right bower, Harry Sanderson (as genial a man as ever wore out kid topped boots—long life to him!), sat in the back of the snug little place "counting out his money"—like that celebrated but somewhat misty royal personage of the old nursery rhyme. Sanderson is liked by everybody for his affable manners, which are the real thing, having no sham about them. He is a capital man



German comedy.

to attend to the press interests of a New York theatre, because he hasn't a single enemy, so far as I am aware, among the press people.

Tony conducts his establishment on the kaleidoscope plan. Every Monday he gives it a turn, and lo! new sights and new delights are found. The best of it all is that the manager is so skilful in changing his bill that a dull programme is a thing quite as unknown as the whereabouts of the



Miss Flora Pike ("Jamie")

Jocette. Saturday we safely passed under the frowning eye glass batteries of Mr. Kennedy, the doorkeeper, and seated ourselves in a couple of very comfortable or chestra chairs (there's no stint of leg or arm



Dancing Dan Collyer

room at Pastor's) where we proceeded to take notes and make observations. "The Merry Swiss couple," Clark and Edwards, were doing a not particularly merry German sketch, introducing the "la-la-lie-hoo" falsetto warbling, which we all know so well is characteristic of King William's subjects. Mr. Clark accommodately varied his manner of speech now to Castle



Merry musical notes.

Garden emigrant English, and then to first-rate specialty-artist American. Both dialects were pleasing to the audience. Next, Miss Flora M. Pike, who had a fine Pittsburgh accent minus the Pittsburgh gripe, sang a number of classical selections, including



The Camellias.

the well known warning to Polly that the cows are in the corn. She also vocalized, in response to a singularly enthusiastic encore, a ballad about her lover, Jame-ee, who went somewhere across the sea, and had been a long time a-wee, could he unfaithful be, etc., etc. After Miss Pike had retired for the third and last time, a familiar farce called The Vexatious Subject fell due. In

this Mr. Dan Collyer distinguished himself, and blushing honors were thrown at him.



The Milanese Piper

The great, the unapproachable Tony next bloomed forth to tell, with a charming accompaniment from the capital orchestra, about a number of adventures in which girls and curls, bangs and pangs, and larks and



Stay! I am thy sister—but

parks figured to a very considerable extent. If the songs had held out, Tony could have gone on singing to that audience for an indefinite period of years without wearying them, but room had to be made for the 8—



1.30 per viperi—Shabstick.

Electric Three—3 who were neat and novel. When this trio finished, a pair named Field and Hanson gave a musical performance on any number of queer instruments, which was a good imitation of Bryant and Hoey's clever act. The most wonderful gymnasts of the day are the Garnellas, who immediately followed with some astounding acrobatic feats that gave the lie direct to divers laws of nature. When they finally whirled off the stage by means of high-pressure cart-wheels, an uncomfortable memory of flying arms and



Utterly so—but

legs was all that was left. The Milanese Piper, E. C. Dunbar, was admirable in a number of pleasing songs, which had the merit of freshness. But the great feature of the whole performance was Jacques Kruger's

burlesque, tragic, comic, emotional drama, The Jersey Lily, which wound up the evening. Kruger, the star, is as good a character comedian as any young man in New York. His humor is peculiar and sui generis. It is of an order not appreciated fully by Pastor's audience, because it's way up above their heads. As the discharged convict, Kruger was simply immense. Add Ryman made a memorable villain—an entirely new type of the species, in fact—and when I was not laughing at his absurdities, I was screaming at May Irwin's make-up in the character of an ideal heroine. This young woman's talents are proportionate to the size of her figure. Like a dough that is mixed with good yeast, May is bound to rise.



Kruger's particulars.

I don't know what Pencil means by the above cut. It looks like a good doctor's recipe for a cold day. Not being informed, however, on this point, all inquiring friends are respectfully referred to Mr. Kruger, whose address for the balance of the season is Tony Pastor's Theatre.

The Musical Mirror.

The Oratorio Society, under Dr. Damrosch, gave its first concert at Steinway Hall on Saturday, November 26, presenting Berlioz' Sanctus and Rubenstein's Tower of Babel. The Sanctus is a dislocated absurdity, without theme or construction, a wild aboriginal phantasm of an unhealthy brain; and, as such, is not worth dissecting. Suffice it to say, that the tenor solo in it effectively strained Signor Campanini's voice for the rest of the evening. The Tower of Babel claims to be a sacred opera; and, as such, gives a number of stage directions on its programme sufficiently astounding to un-
tentionally educated minds, as, for instance, "Heaven opens, disclosing the throne of God; Hell yawns, and Satan's throne becomes visible." Reminiscence of "The Infernal Regions" at Wood's Museum years ago, with the skeletons, monsters and "chambers dire" wabbling and wagging, and Satan, in a tinsel crown and red flannel cloak, stirring up the flames to the accompaniment of a hand organ, through before our mental vision, and the unfortunate sense of humor, which is so prominent a characteristic of the Anglo-Saxon, and so feebly developed in his cousin, the German, incites us to cackinate most unlawfully. The first thing we learn from the sacred opera, as performed by the Oratorio Society under Dr. Damrosch, is that Biblical history is all wrong, or else Dr. Damrosch is all wrong. The Book of Books tells us that, previous to the destruction of the tower which Nimrod, in his vaulting ambition, flung upwards towards Heaven, all men had one speech, and that the confusion of tongues was a curse especially inflicted on the nations as a punishment for their impious daring and a salutary check upon any such impudent attempts in future. Now, Rubenstein's Tower of Babel, as given by the Oratorio Society under Dr. Damrosch, has changed all that. The confusion of tongues, according to this account, began before the tower was built, for Abram vented his indignation at the sacrilegious proceeding in choice Italian, while Nimrod gave voice to his boasting in a composite tongue, intended to be English, but in reality variety theatre Dutch. How the representatives of the two characters—Signor Campanini and Herr Remmert—managed to understand each other, deponent sayeth not. The various tribes, on the contrary, after the confusion of tongues, proceeded peaceably on their way to their various destinations, singing in very good English, one and all, and the only token of difference lay in the occasional Teutonic hiss of a too rudely emphasized sibilant, or the twang of a narrow New England vowel. The music being of the paulo post-futuro school, is, for the most part, beyond our poor comprehension, we having been born, for our sins, in the nineteenth century instead of the fiftieth, with the exception of the lovely Hymn song by the descendants of Japhet, which is so melodious, so harmonious, and of such a sweet Mendelssohnian color that we were fain to think that a strain from the celestial music of the spheres had, by accident, fallen among thieves, for of a surety Rubenstein nor any of that ilk could never have invented it. The chorus of the Descendants of Shem sounds exactly like an Irish Cooine, and only wanted the Celtic words, "Och ora wirra-thru, och ora bragh; och ora wirra-thru, och dheelish gra," to bring the music of an Irish wake into our field of consciousness,

while the exit of the descendants of Ham was accompanied by a "comboblablab" that made us think that Haverly's Minstrels were leaving town in wild disorder after a disastrous season. The Grand Finale, in which all the angels in heaven, all the people of earth, and all the devils in Hades join in a tumultuous howl of mingled rage, bewailing and triumph, is, we are credibly informed by men whose opinion we are bound to respect, equal if not superior to Handel's Hallelujah, but we are fain to confess that we cannot see to hear it either, the most salient point in the above-said finale being a blaring blare on the bass trombone, which we in our innocent imagination intended to represent the braying of Balaam's ass. However, our musical friend compassionately assures us that "we will grow up to the point." Perhaps we may, but as Sandy says, "We have our doots!" The performance was excellent. The chorus was full and well trained and the band effective, doing great credit to their conductor and themselves. Campanini sang hoarsely but delightfully. Remmert had a good, broad voice, but is utterly unschooled, and takes his upper notes like a chorus singer—all open!

Il Barbiere at the Academy of Music was really admirably given to a fair and thoroughly appreciative audience on Saturday last (matinee). Of Signor Del Monaco as Figaro we cannot say too much in praise. His fluent delivery of the difficult characterizing music of the part, so utterly foreign to the modern school of Verdi singers, but so inexpressibly pleasing, which well deserves to be remembered as of the days of Tamburini and Ronconi, and his acting was characterized by a very high degree of type comedy. Signor Ravelli as Il Conte Almaviva showed the very pleasant more domestic qualities, and a suitable facility of vocalization. Ravelli is a real tenore di grazia, but he cannot sing with enough to recall to the audience the memories of Gardoni—the Alcantara of the collection. Corral has almost too good a voice for the ancient Doctor Barbiere, but he sings and plays the part admirably, with a reminiscence of the great Italian, very pleasant to behold. Signor Bordini sang exactly, slowly and wet of tone; his performance was the sole blot on the otherwise fair surface of the entertainment. Mlle. Vachet is a wonderful exponent of Italian's pretty, light voice, which, sweeter than honey that mars her efforts, and for the balance of the F sharp and G of the upper register, would be very agreeable but her voice is so thoroughly French that it contrasts with the deep-voiced Italian of her associates like a white peacock with a black garment. She is a capital actress, however. Mlle. Valerga made an excellent Donna, and acted the part of the ON Delmona to perfection, but why, oh why, will she not sing the very song? "Il Te Deum" she sings, but the very essence of which is to represent the twittering and babbling of donkeys, just twice as quick! In fact, the song was for the most part talked too fast, and the crowd was invariably too abrupt. The first volume of the band were somewhat coarse in style, and independent in attack. Still the presentation was a most enjoyable one, better than we have seen or heard for many years, either in Italy, France, England, or America, and we have seen and heard many. Oh, for more!
Madame Favart, in French, drew a full house at the Park, and Madame Paola Moris showed us how Madame Favart ought to be acted, and Monsieur showed us how the comedy parts in opera bouffe ought to be played. The chorus was not remarkable, and the band was weak, but it was good bouffe in French, and therefore it was opera bouffe and not clumsy burlesque. Our remarks apply to the subsequent pieces as well as to Madame Favart. They are all distinguished by good acting and middling singing, but all are marked by that indistinguishable something that, for lack of better English, we call by the French slang, "fin."

CHAT—The Casino and Booth's Theatres have tried opera bouffe, and learned the lesson that such tender plants will not flourish in large spaces. Berpolette and Patience, in order to be effective, must first be audible, and that which is screaming fun in a dining-room is as dull as ditch water on a boundless prairie. Comic opera should have one or two permanent theatres in town where nothing else should be given, and where all the accessories thereof should be at hand, and the large theatres should confine themselves to what belong to them—tragedy, spectacle or grand opera. It does not need a Nasmyth's steam hammer to crack a hazel nut, nor Bucephalus to draw a child's wagon. The Melville company is still successful. The conductor, A. Reiff, is one of the few men in the profession who thoroughly understand their business, and understanding it, do it thoroughly also.—Patience at the Standard keeps up its favor. Miss Rouse, Mr. Ryley and Mr. Carleton have the management of the business and bravely bear it. The extreme perfection of the ensemble, the excellent management of Miss Rouse, and the talent and executive ability of the clever conductor, and both are appreciated by the public with gratitude.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ALEXANDER KAUFMANN: Waltham, Mass., 2; Lynn, 3; Providence, R. I., 5, 6, 7; Fall River, Mass., 8; Pawtucket, R. I., 9.

ANTHONY, ELLIS AND HATHAWAY'S CO.: Ottumwa, Ia., 1; Muscatine, 2; Davenport, 3; Sterling, Ill., 5; Dixon, 6.

AGNE OPERA CO.: Canton, O., 2; Richmond, Ind., 3; Cincinnati, O., 5, week.

AMIN PILEY: Albany, N. Y., Nov. 28, week; Rutland, Vt., 6; Burlington, 6; Glens Falls, N. Y., 7; Troy, 8, 9, 10; Williamsburg, 12, week; New York City, 19, week.

ADA GRAY: Urbana, O., 1; Piqua, 2; Richmond, Ind., 3.

AGAINST THE WORLD COMB: Cincinnati, Nov. 28, week.

B. MCMAULEY COMPANY: Bradford, Pa., 2, 3; Jamestown, N. Y., 5; Oil City, Pa., 6; Newcastle, 7; Youngstown, O., 8; Akron, 9; Canton, 10.

BAKER AND FARRON: New Orleans, Nov. 28, week; Galveston, Tex., 5, 6, 7; Houston, 8; San Antonio, 10, 11; Austin, 12; Corsicana, 13; Dallas, 14; Texarkana, 15; Little Rock, Ark., 16, 17.

BAIRD'S MINSTRELS: Newark, O., 5; Lancaster, 6; Logan, 7; Nelsonville, 8; Athens, 9; Marietta, 10.

BOSTON IDEAL OPERA CO.: Cedar Rapids, Ia., 2; St. Paul, Minn., 5, 6, 7; Minneapolis, 8, 9, 10; Dubuque, Ia., 13.

BOSTON MUSEUM PATIENCE CO.: Boston, Nov. 28, three weeks.

BARTLEY CAMPBELL'S MY GERALDINE: Rochester, N. Y., 6, 7.

BIG FOUR COMB.: Boston, 5, week.

BUFFALO BILL COMB.: Toledo, O., 1; Sandusky, 2; Mansfield, 3; Galion, 5; Delaware, 6; Bellefontaine, 7; Springfield, 8; Xenia, 9; Dayton, 10.

B. W. P. AND W.'S MINSTRELS: Chicago, Nov. 27, week.

CARTLAND-MURRAY COMB.: Council Bluffs, Ia., Nov. 28, week; Omaha, Neb., 5, week; St. Joseph, Mo., 12, week; Kansas City, 19, week; Topeka, Kans., 26, week.

CORINNE MERRIMAKERS: New York, Nov. 28, week.

COL. ROBINSON'S HUMPTY DUMPTY CO.: Waldoboro, Me., 1; Bath, 2; Lewiston, 3; Biddeford, 5; Newburyport, Mass., 6; Fitchburg, 7; Webster, 8.

CLAIRE SCOTT COMB.: Chattanooga, Tenn., 1; Knoxville, 2; Cleveland, 3; Dalton, Ga., 4; Rome, 5; Atlanta, 7.

C. L. DAVIS (ALVIN JOSLIN): San Francisco, Dec. 28, two weeks.

CHARLOTTE THOMPSON: Greenville, S. C., 1; Charleston, N. C., 2; Danville, 3; Lynchburg, 6; Norfolk, 6; Petersburg, 7; Richmond, 8, 9, 10; Pittsburgh, 12, week.

COLLIER'S BAKER'S DAUGHTER: No. 1; Vincennes, Ind., 1; Louisville, Ky., 2, 3.

COMLEY-BARTON COMIC OPERA CO.: Chicago, 5, two weeks.

DUPREZ AND BENEDICT'S MINSTRELS: South Bend, Ind., 3; Niles, Mich., 5; Michigan City, Ind., 6; Laporte, 7; Valparaiso, 8; Plymouth, 9; Warsaw, 10; Wabash, 12; Peru, 13; Kokomo, 14; Frankfort, 15; Covington, 16; Greencastle, 16.

EMMA ABBOTT ENGLISH OPERA: Cincinnati, 5, week.

EDWIN BOOTH: Hartford, Conn., 1; Springfield, Mass., 2; Worcester, 3; Boston, 5, four weeks.

ERIC BATLEY'S COLONEL CO.: Worcester, Mass., 1; New Britain, Conn., 2; Meriden, 3; Springfield, Mass., 5, 6; Hartford, Conn., 7, 8; New Haven, 9, 10.

EMILIS MELVILLE OPERA CO.: Boston, Mass., 28, four weeks.

FRED B. WARDE: Galveston, 1, 2; New Orleans, La., 3, week.

FAY TEMPLETON OPERA CO.: Davenport, Ia., 1; Burlington, 2, 3; Baltimore, 5, week; Washington, 12, week.

FANNY DAVENPORT: Philadelphia, Nov. 28, one week.

FLORENCE HERBERT: Des Moines, 28, week.

FRANK MAYO: St. Paul, Minn., 28, week; Cedar Rapids, Ia., 5; Des Moines, 6, 7; Omaha, Neb., 8, 9, 10; St. Joseph, Mo., 12, 13, 14; Quincy, Ill., 15; Springfield, 16, 17; St. Louis, 19, week.

FORD'S OPERA CO.: Savannah, 8, 9, 10; Charleston, S. C., 12, week.

GRAYSON OPERA CO.: North Attleboro', Mass., 5; Newport, R. I., 3; Providence, 5, week.

GUS WILLIAMS: Atlanta, Ga., 1, 2, 3; Cincinnati, O., 5, week.

GARDNER'S LEGION OF HONOR: Chicago, Nov. 28, week; Philadelphia, 5.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Lansing, Mich., 1; Grand Haven, 2; Big Rapids, 3; Muskegon, 5; Grand Rapids, 6; Bay City, 7; East Saginaw, 8; Detroit, 9, 10; Dayton, O., 12; Springfield, 13; Columbus, 14; Newark, 15; Wheeling, W. Va., 16, 17.

GRANVILLE WARD: Columbus, O., 5; Springfield, 6; Dayton, 7; Indianapolis, 8, 9, 10.

GROVER'S HUMPTY DUMPTY: Reading, Pa., 2; Wilkesbarre, 3.

GRAY'S FRANCH OPERA CO.: New York City, Nov. 28, nine nights.

HILL'S JOSHUA WHITCOMB: Louisville, Ky., Nov. 28, week; Nashville, Tenn., 5, 6; Memphis, 7, 8, 9, 10; New Orleans, 11, week.

HILL'S DRAGON CRANKETT CO.: New York City, Nov. 28, week; Brooklyn, 5, week.

MONT-HARME CO.: Atchison, Kan., 1; St.

St. Joe, Mo., 2, 3; Lincoln, Neb., 5, 6; Omaha, 7; Council Bluffs, Ia., 8; Des Moines, 9, 10; Cedar Rapids, 13; Iowa City, 13; Keokuk, 15; Hannibal, Mo., 16; Peoria, Ill., 17; Chicago, 18, week.

HILL'S ALL-THE-RAGE: Newark, 1; Zanesville, 2; Wooster, 3; Elmira, 5; Akron, 6; Canton, 7; Alliance, 8; Youngstown, 9; Sharon, Pa., 10.

H. HENRY'S PREMIUM MINSTRELS: Connersville, Ind., 1; Cambridge, 2; Rushville, 3; Shelbyville, 5; Columbus, Ind., 6; Madison, 7.

HEERMANN: Philadelphia, Nov. 28, week; Norristown, Pa., 5; New Brunswick, 6; Trenton, 7; Orange, 8; Newark, 9, 10; New York City, 12.

HAYKEL'S WIDOW BEDOTT: Corsicana, Tex., 5; Dallas, 6, 7; Marshall, 8; Shreveport, La., 9, 10; Hot Springs, Ark., 12; Little Rock, 13, 14.

HAYKEL'S STRATIGISTS: Washington, D. C., 1; Newark, N. J., 2, 3.

HYDE AND BEHMAN'S MULDON PICNIC: Philadelphia, Pa., 28, week.

HYDE AND BEHMAN'S SPECIALTY CO.: Buffalo, N. Y., Nov. 28, week; Brooklyn, 5, week.

HERNE'S HEARTS OF OAK: Memphis, Tenn., 1, 2, 3; Cincinnati, 5, week.

HAGUE'S EUROPEAN MINSTRELS: Pittsburgh, Nov. 28, week; Cleveland, O., 5, 6, 7; Columbus, 8, 9, 10.

HARRY MINER'S COMEDY FOUR: Detroit, Nov. 28, week.

HAZEL KIRKE CO. No. 2: Corry, Pa., 2; Titusville, 3.

JARRETT'S FUN ON THE BRISTOL: New York City, Nov. 28, week.

JOSEPH MURPHY: Kansas City, Mo., 1, 2, 3; St. Louis, 5, week; New Orleans, 12, two weeks.

JOHN E. OWENS: Baltimore, Nov. 28, week.

JAY RIAL'S UNCLE TOM: Newburg, N. Y., 1; New Brunswick, N. J., 2, 3.

JOHN T. RAYMOND: St. Louis, Mo., Nov. 28, week; Cincinnati, 5, week; Chicago, 12, two weeks; Lafayette, Ind., 25; Terre Haute, 27; Evansville, 28; Nashville, Tenn., 29, 30, 31.

J. K. EMMET (FRITZ): Philadelphia, Nov. 28, week; New York City, 5, week.

JOHN S. CLARKE: Cincinnati, Nov. 28, week; Chicago, 5, week; St. Louis, 12, week.

JAY RIAL'S TWO ORPHANS: Youngstown, O., 1; Meadville, Pa., 2; Erie, 3.

JANASCHKE COMB.: Taunton, Mass., 1; Greenfield, 2; Northampton, 3; Schenectady, N. Y., 5; Rondout, 6; Newburgh, 7; Paterson, N. J., 8, 9; Poughkeepsie, N. Y., 10; Brooklyn, 12, week.

JAY SIMMS COMEDY CO.: Newton, Ia., Nov. 28, week; Iowa City, 5, week; Fairfield, 12, week.

JOHN MCCULLOUGH: New York City, Nov. 28, four weeks.

JOHN A. STEVENS: Chicago, Ill., Nov. 28, week.

JOK JEFFERSON: Providence, R. I., 2, 3; Brooklyn, 5, week; Philadelphia, 12, week; Buffalo, N. Y., 19, week; Pittsburgh, Pa., 26, week.

KELLOGG CONCERT CO.: Omaha, Neb., 1; Council Bluffs, 2; St. Joseph, Mo., 6; Atchison, Kan., 7; Leavenworth, 8; Topeka, 9.

KIRALFY'S MICHAEL STROGOFF: Fort Wayne, Ind., 1; Lafayette, 2.

LEAVITT'S GIGANTIC MINSTRELS: Clinton, Ia., 1; Dubuque, 2; Rockford, 3; Milwaukee, 5, week.

LEAVITT'S KENTZ SANTLEY CO.: Hot Springs, Ark., 1; Little Rock, 2, 3; Memphis, Tenn., 4, 5, 6.

LEAVITT'S VAUDEVILLE AND SPECIALTY CO.: Philadelphia, Nov. 28, week; Providence, R. I., 5, week; Brooklyn, N. Y., 12, week.

LINGARD'S STOLEN KISSES COMB.: Philadelphia, 5, week.

LOTTA: Boston, Nov. 28, week.

LAWRENCE BARRETT: Chicago, Nov. 28, two weeks.

MADISON SQUARE THEATRE CO. No. 1: St. Louis, 28, two weeks; Louisville, Dec. 5, week; New Orleans, 12, week.

MILTON NOBLES: Rochester, N. Y., 1, 2, 3; Allan, 6; Bradford, Pa., 6, 7; Oil City, 8; New Castle, 9; Sanduski, O., 10; Cincinnati, 12, week.

MADISON SQUARE CO. (THE PROFESSOR): New Brunswick, N. J., 1; Easton, Pa., 2; Scranton, 3.

MR. AND MRS. W. J. FLORENCE: Baltimore, Md., 28, week; New York City, 5, two weeks.

MITCHELL'S PLEASURE PARTY: Richmond, Ind., 2, 3; Washington, 5, week; Baltimore, 12, week; Washington, 19, week.

M. B. CURTIS' SAM'L O. FOSSEN COMB.: South Bend, Ind., 1; Joliet, 2; Ottawa, 3; Aurora, 5; Madison, Wis., 6; Milwaukee, 7 to 10; Muskegon, 12; Grand Rapids, Mich., 13, 14; East Saginaw, 15; Bay City, 16.

KNIIGHT'S BARON RUDOLPH: Boston, 28, week.

MARY ANDERSON: Baltimore, 28, week; Washington, 5, week; Wilmington, Del., 12; Trenton, N. J., 13; New Brunswick, 14; Newark, 15, 16; Paterson, 17.

MY PARTNER CO.: Troy, N. Y., 1, 2, 3; Buffalo, 12, week.

MINER ROONEY COMB.: St. Louis, 27, week.

MAGGIE MITCHELL: Bay City, Mich., 1; Toledo, O., 2, 3.

NICK ROBERTS' HUMPTY DUMPTY: Baltimore, 28, week.

NAT. C. GOODWIN: Detroit, 28, week.

OLD SHIPMATES (FRANK MORAUNT): Baltimore, Md., 5, week; Washington, D. C., 12, week; Brooklyn, E. D. N. Y., 19, week; Jersey City, N. J., 26, 27, 28; Paterson, 29; Newark, 30, 31.

ONLY A FARMER'S DAUGHTER: Brooklyn, E. D. N. Y., 28, week; Jersey City, N. J., 5, 6, 7; Trenton, 8; Easton, Pa., 9; Scranton, 10; Cleveland, O., 12, week; Elyria, 19; Massillon, 20; Canton, 21, 22; Akron, 23.

ONE HUNDRED WIVES: Brooklyn, N. Y., Nov. 28, week.

OLIVER DODD BYRON: Sidney, O., 1; Lima, 2; Bellefontaine, 3; Kenton, 5; Upper Sandusky, 6; Findley, 7; Tiffin, 8; Fostoria, 9; Adrian, Mich., 10.

POWERS' PARAGON CO.: Shamokin, Pa., 1; Shenandoah, 2; Danville, 3; Williamsport, 5; Honesdale, N. Y., 7; Duke Centre, 8; Bradford, Pa., 9, 10; Erie, 12; Oil City, 13; Akron, O., 14.

PATTI CONCERT CO.: Boston, 2, 5, 10, 13; Providence, 16; New Haven, 20; Hartford, 23; New York City, 29.

ROGERS COMEDY CO.: Corsicana, Tex., 1; Dallas, 2, 3; Gainsville, 5; Sherman, 6; Parris, 7; Texarkana, 8; Little Rock, 9, 10; Cairo, 12.

RICE EVANGELINE CO.: Chicago, Nov. 28, week.

ROBSON AND CRANE: Brooklyn, N. Y., Nov. 28, two weeks; Philadelphia, 12, two weeks.

ROOMS FOR RENT: Keene, N. H., 1; Rutland, Vt., 2; Burlington, 3; Montreal, 5, week.

ROSE ETTING IN FELICIA: Meriden, Conn., 1; New Haven, 2; Bridgeport, 3; Troy, N. Y., 5, 6, 7; Albany, 8, 9, 10; Amsterdam, 12; Utica, 13; Syracuse, 14; Rochester, 15, 16, 17; Batavia, 19.

ROSSI: Montreal, 1, 2, 3; Philadelphia, 5, two weeks.

SKIFF'S CALIFORNIA MINSTRELS: Woburn, Mass., 1; Lawrence, 2; Lowell, 3; Canton, 5; Stoughton, 6; Middletown, Conn., 12; New Haven, 14, 15.

SOL SMITH RUSSELL'S: Montgomery, Ala., 1; Mobile, 2, 3; New Orleans, La., 4, week.

SALSBERY'S TROUBADOURS: St. Louis, Mo., Nov. 28, week; Jeffersonville, 5; Leavenworth, Kan., 6, 7; St. Joe, Mo., 8; Atchison, Kan., 9; Topeka, 10; Denver, Col., 12; Leadville, 19, week.

STEELE MACKAY'S WON AT LAST CO.: Chicago, Nov. 28, week; St. Louis, 5, week.

SPILLER'S ROOMS FOR RENT: Keene, N. H., 1; Rutland, Vt., 2; Burlington, 3; Montreal, Can., 5, week.

STRAKOSCH CONCERT AND OPERA CO.: Baltimore, Md., Nov. 28, week.

TONY DENIER'S HUMPTY DUMPTY: Savannah, Ga., 1; Charleston, S. C., 2, 3; Columbia, 4, 5, 5.

TWELVE JOLLY BACHELORS: New York City, Nov. 28, six weeks.

THE HARRISONS (PHOTOS): Hamilton, Can., 1; London, 2, 3; Detroit, Mich., 5, 6, 7.

T. W. KEENE: New Orleans, Nov. 27, week; Mobile, Ala., 5, 6, 7; Selma, 8; Montgomery, 9; Columbia, Tenn., 10; Nashville, 12, 13, 14; Louisville, Ky., 15, 16, 17.

VOKES FAMILY: Bangor, Me., 1; Portland, 2; Manchester, N. H., 3; Boston, 5, week.

VERNER'S EVICTION CO.: Philadelphia, Nov. 28, week.

WILBUR OPERA CO.: Cleveland, Nov. 28, week; Bradford, Pa., 5; Jamestown, N. Y., 6; Erie, Pa., 7; Buffalo, N. Y., 8, 9, 10; Lockport, 12; Rochester, 13, 14; Auburn, 15.

WILLIE EDOUIN'S SPARKS: Washington, Nov. 28, week; Buffalo, N. Y., 5, 6; Rochester, 7, 8, 9.

WM. E. SHERIDAN DRAMATIC CO.: Portland, Oregon, 1, 2, 3; Dallas, 5; Walla Walla, 7, 8, 9, 10; Dallas, 12; Vancouver, 13; Olympia, 14; Seattle, 15, 16, 17; Victoria, 19, week; Portland, 27, 28, 29, 30, 31.

BOSTON.

The novelty of the week at the Park was the production of Bob, with Lotta as the heroine. Whatever credit may be given to the play deservedly falls to Lotta, as it is altogether owing to her persistent exertions and vivacity that made the play a go. It was in the time honored idea of stolen documents, a rightful heir and a wrongful heiress, a pair of villains, an unpolished diamond who cannot be polished, but remains a model example of how a good heart may sometimes beat under a rude exterior. Lotta is the life of the play, and she has done nothing better than her delightful acting as Bob. When I say that the company who sustained the parts in the play did all in their power to make them as natural as possible, I agree with the general verdict that the support was excellent.

Robson and Crane drew larger audiences during their second week at the Globe Theatre than the first. Our Bachelors is a favorite play here, and by the humorous acting of the stars won the hearty applause of the audience.

Patience was revived at the Boston Museum to large and fashionable audiences. The opera was produced with Rose Stella as Patience, in which she captured the hearts of her audience. Any Ames has done nothing better than Lady Jane, and her singing was much admired. The augmented chorus of maidens and dragons came in for their share of applause by singing the choruses in a most excellent manner. Patience is announced for every night until further notice.

The success of the Melville Opera company still continues at the Gaiety Theatre. Last week Boccaccio was presented to the full satisfaction of all. Miss Melville was not so happy as the hero as in her former roles. Little Post and Elma Delaro were very successful in their characters. This is the last week of the company, which has had a very prosperous season so far.

De Wolf Hopper and company met with fair success in 100 Wives at the Windsor Theatre last week. This week, Mr. and Mrs. Geo. S. Knight in Otto.

Business was fully up to the standard at the Howard Athenaeum, the principal attraction being Sid France in the play of Marked for Life, a piece of no literary merit whatever, and almost beneath criticism.

Items: After the close of the Melville Opera season at the Gaiety Theatre, Manager Wentworth will produce the Forty Thieves, arranged into a comic opera. The rate of prices at the Park Theatre will be increased during the engagement of Edwin Booth. Mr. Booth will not appear in comedy for some time, if ever. Fred Vokes and family have been in the city for several days; they appear for one week at the Globe on Monday next. Gus Pennoyer and Marcus Mayer are in the city. Charles Campbell of the Abbey Comic Opera company was last heard here with Seldene in 1876. Laura Dainty, the celebrated reader, read in Tremont Temple on Monday to a crowded house. Elma Delaro, of the Melville company, has steadily become a great favorite. Any Ames was presented with a floral bassal as a compliment for her unique impersonation of Lady Jane in Patience. Rose Wood who played Gretchen with Joe Jefferson, was formerly a danseuse at the Boston Museum during the seasons of 1861, 2, 3, 4. Thereafter, W. O. (Harrison) was also a dancer at the same establishment the above seasons. Mathilde Phillips' performance in the Mus ketees is highly spoken of by the New England press. Maggie Duggan was to join the Corinne company this week, but the engagement has fallen through. Miss Duggan is still in the city. The Wilkinsons have a new play written for them by E. A. Locke, author of Messenger from Jarvis Section. The sale of seats for the Patti concerts commenced here on Tuesday. A brilliant season is predicted. Comley and Barton will produce Patience at the Globe Theatre, with Marie Janen in the title role. The De Mont Concert company, which includes Mlle. De Mont and other well known artists, is meeting with great success in the principal cities in New England. Frank L. Verin, manager of Paine Hill, has returned from Washington, where he was attending as a witness in the Guiteau trial. J. H. Ring will probably appear in the Forty Thieves at the Gaiety Theatre.

SAN FRANCISCO.

Baldwin's Theatre (Thomas Maguire, manager): Jo was withdrawn Nov. 15, and The Colonel substituted 16th. The subject of the piece is to some extent quite new with our theatre goers, and consequently of interest. It caught the fancy of the audience at once owing to the novelty. As far as leading roles proper are concerned the acting amounted to nothing. The support did so well that the impersonations of the lead-

ing roles almost lost their identity. Mr. Burnett fails in the proper conception of The Colonel, and Miss Lee as Mrs. Blythe is out of her sphere in the impersonation. S. W. Jennings made a decided hit in the characters of Streike and J. R. Grismer made a good portrayal of Forrester. Eva West caught the spirit of Olive thoroughly, and won the audience from the first. Phebe Davis made much of the part of Nellie, as did Fanny Young of Lady Tuppkins. The piece will undoubtedly have a good run.

Bush Street Theatre (Chas. E. Locke, manager): The Alvin Joslin combination made its appearance at this theatre Nov. 21 to a crowded house. The piece in itself is a poor one, and there is no talent of any kind. Owing to the barrenness of the play your correspondent refrains from making any criticism of the acting.

Emerson's Theatre (William Emerson, manager): The minstrels are doing a good business. Crowded houses greet the eyes at each performance. The programme at present is a good one, and reflects credit upon the troupe.

California Theatre (Charles E. Goodwin, manager): Alice Oates and company opened an engagement Nov. 21 in La Mascotte. Miss Oates as Bettina acted and sung the character in a pleasing and vivacious manner. The opera went off smoothly for a first performance, owing to the excellence of the entire company. The house was packed, and the audience quite delighted.

Items: Ethel Linton, at present leading lady of the Tivoli, contemplates starring next season under the management of W. H. Bray. It is rumored that Thomas Maguire, of the Baldwin, has secured the latest English successes, Youth, Money Spinner, and the Half-Way House, and will produce them at his theatre simultaneous with or before their production in New York. Carl Sontag, the German actor, made his appearance at the Baldwin Theatre Nov. 20 in the character of Robert in the play of Die Memoires des Teufels and Ein Knopf. The performance was an excellent one throughout. The impersonations of Sontag proved him an actor of great ability. Alvin Joslin, now being performed at the Bush Street, will be followed by the Jollities combination.

PHILADELPHIA.

The theatres all had a most excellent Thanksgiving week. Fanny Davenport drew her usual audience at the Walnut. She has grown fleshy. Mary Anderson played at the Opera House. She has grown thin. What is worse, she hasn't improved a bit. If Miss Anderson should lose her beauty what would become of her? Fritz Emmet takes her place at the Opera House this week, and Fanny Davenport continues at the Walnut. At the Chestnut Divorces continues.

The Chestnut has had a remarkable season. Fortune seems to have favored it at last. This is the fourth week of Divorces; it has been a great card. Next week another new play will be started—an Italian drama called Alexandre.

Hermann, the magician, began the week at the Arch. Patience is revived at the Lyceum with the Church Choir company. It isn't up to the Boston crowd, recently at the same theatre. A Celebrated Case will fill up the week at the Eighth Street Theatre until Saturday night, when Pinafore will be revived.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Lawrence Barrett closed a remarkably successful engagement Nov. 26th. The star's impersonations, one and all, evince closeness of study and attention to details that go far to ensuring their success. The excellence of the company speaks favorably for the wisdom of Manager Stevens. King of the Commons, something rarely witnessed on the present stage, constituted the matinee programme 23d, and Mr. Barrett's rendition of James V. surprised his warmest admirers. The play should be witnessed oftener. The current week will be devoted to grand opera, with Emma Abbott in the leading roles. John T. Raymond follows 5th in Fresh.

Robinson's Opera House (R. E. J. Miles, manager): Sam Hague's London Operatic Minstrels, coming almost unheralded, fairly captured the town. The entertainment differs materially from that usually furnished by minstrel troupes, the stale jokes and gags of the end men being almost wholly dispensed with, and a number of choice operatic and sentimental selections, rendered in first class style by accomplished vocalists, being substituted. The audiences increased perceptibly from the opening night, which in itself is a criterion of the merit of the entertainment. This week, John S. Clarke.

Heuck's Opera House (James Collins, manager): Oliver Doud Byron in Ben McCullough the earlier portion of the week, supplemented by Across the Continent Nov. 25 and 26. There must have been fully 1200 people turned away, unable to obtain even standing room on Thanksgiving Day. Maurice Heppard, who has replaced Joe Banks, develops considerable talent in low comedy roles. J. Z. Little will present Saved from the Wreck, or Against the World, this week, and there having been considerable talk of Brooks and Dickson enjoining its performance on the ground of its infringement on The World, there is every probability of a successful week.

Coliseum Opera House (F. Buchmann, manager): Maude Forrester presented an attractive Mazaepa to the frequenters of this house during the past week. The attendance was good. The support accorded the star by the resident stock company was very inferior. Frank Frayne presents Mardo, the Hunter, this week.

Vine Street Opera House (Thos. E. Snelbaker, manager): Despite unreasonable weather and strong counter attractions, the Gold Mine and its strong vaudeville still flourish.

Items: Col. T. E. Snelbaker, manager of the Vine Street Opera House, who has been seriously ill for several weeks past, is once more on deck, and departed for Buffalo Nov. 25 on business. Patience will not be produced in this city until March next by the Rice Surprise Party. Robert Stickney, son-in-law of Uncle John Robinson, has closed with Dockrill and Leon's Circus for a winter season in Cuba. Harry Lewis, treasurer of the Grand, and Bob Miles' efficient man of business, departed 27th for New York City on business connected with his house. Theo. Thomas who has been sojourning in the city during the past week, left 23d for New York. Ed. Lvy, of the Maude Forrester combination, has been interviewed by our local press, and after mildly claiming in a general way to have brought out all the Mazaepas of the modern stage, he pronounces the handsome Maude the peer of Menken. The Strakosch Grand Opera company 12th and 13th at Music Hall. Patti's last appearance in this city occurred in December, 1860, in Smith and Nixon's Hall. Manager John Macauley, of

the Louisville Opera House, arrived in the city. Prof. (?) J. M. Hager, of Allegory fame, realized about \$6000 from the credulous Parisians of America from four performances at Music Hall during the past week. Manager James Collins, of Heuck's, has returned from his visit east.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): The Strategists appeared to big houses throughout the week. Joe Polk is a Baltimorean and a favorite hero, and was warmly greeted. The company is a strong one, evenly balanced, and gave a smooth performance. Next week, Mary Anderson.

Holiday Street Theatre (Jno. W. Albaugh, manager): Willie Edouin's Sparks company had a very successful week of it with Dreams. The company is strengthened somewhat since its last appearance here. Marion Elmore and Sylvia Gerish are both decided acquisitions. Jacques Krueger's place is now filled by John A. Mackay. Next week, the Florences.

Academy of Music (Samuel W. Fort, manager): Edwin Booth appeared in a round of his famous impersonations during the week, giving Richelieu, Hamlet, Othello, Shylock, Macbeth, and Fool's Revenge. His season here was eminently successful, both artistically and financially; the audiences were large and brilliant. The supporting company was good. Sam'l Piercy and Bella Pateman rendered excellent support. Next week, Strakosch Opera company.

Monumental Theatre (Ad. Kernan, manager): Eviction was given by Verner's dramatic company to fair business. The company, like the business, was only fair, but the stage setting was admirable. Next week, Nick Roberts' Humpty Dumpty troupe.

Front Street Theatre (Dan. A. Kelly, manager): The programme offered the past week was excellent, both as to length and quality, and the attendance above the average. The drama, Across the Atlantic, introduced J. W. Ransome in five characters, all of which he sustained creditably. There was also an excellent olio.

Items: A. H. Canby, of Haverly's Strategists party, is a native of Baltimore, and was favorably known as a journalist before he adopted the theatrical profession. The advance sale for the Strakosch opera season is large, and the financial outlook is encouraging. Dan Herzog's Museum attracts well, and his venture is meeting with success.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): But few dramas equal Hazel Kirke in elements of popularity, and its production at the Olympic during the past week has been marked by crowded houses. The acting of Effie Ellsler, Sidney Cowell, C. W. Conlock, Frank Weston and the other members of the company was thoroughly excellent. The stage setting was superb. The success of the piece is so great that the dates for B., W. P., and W.'s Minstrels have been cancelled, and Hazel Kirke will run another week.

Grand Opera House (J. W. Norton, manager): Raymond's new comedy of Fresh drew large audiences during the week, and is a success. The chief good features of the play are the sparkling repartees and the funny small talk. Agnes Proctor and Lizzie Creese did all they could possibly do with their inconsistent parts. The scenic setting was handsome; the harem scene by Noxon, Halley and Toomey was also very pretty. Fresh will probably be repeated all next week. Brooks and Dickson's World is announced for 4th.

People's Theatre (Mitchell and Robertson, proprietors): Hoey and Hardie's Child of the State has been well received during the past week, and it is a splendid performance. James M. Hardie and George Hoey sustain their original roles with unusual excellence. H. L. Davis, Mark M. Price and R. J. Dillon were all exceedingly good. Signora Majeroni made a great success as Gertrude, and Mrs. J. J. Pryor was fine as Louisa. Eva Glenn Baker's Conline was a sparkling piece of work.

Pope's Theatre (Chas. Pope, manager): There has been crowded houses at Pope's to witness the Kiralfy's spectacle of Michel Strogoff. The scenery was very grand, the cast excellent, and the ballet, as usual, full of the magnificent Kiralfian features. Wm. Rignold was excellent in the title role, and George R. Edison and Allen Thomas were passably good as the correspondents. Ellie Wilton made the most of Nadia, and Mrs. J. L. Carhart did all that was possible with Marfa.

Items: John W. Norton, manager of the Grand Opera House, arrived home from New Orleans Nov. 25. Joe Murphy opens at the People's 4th in Kerry Gow. Steele Mackaye's company return to Pope's Theatre 5th, appearing in a Fool's Errand. Charles Woese, a well known costumer, who has from time to time done work for all the theatres in this city, committed suicide on the 25th, by taking strychnine. He was aged forty two, and leaves a wife and child. No season was assigned for the act, he being in good circumstances and in apparent good health, and was not intemperate. His good humor was retained until he was giving his last gasp, and he remarked, "I am tired" that was all. Performances of Mme. Favart were given on the 19th and the afternoon of the 20th at the Grand Opera House by the Comley-Barton company. The costumes and large audiences were most appreciative. German companies now occupy Pope's Theatre Sunday evenings. The Globe Theatre, a rather notorious resort of the minor class, is now among the things that were. The doors are locked, and Manager Decker is not to be found.

BROOKLYN.

Park (Col. W. E. Sinn, manager): Genevieve Ward, in her latest success, Forget Me Not, is playing to excellent business. This is the first production of the piece in Brooklyn, consequently there is much interest evinced in it.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Monday evening was also a "first night" for Patience before a Brooklyn audience. Rice's Opera Comique company is all that it should be, barring the familiar and much missed face of Harry Hunter. Mr. Keys, acting manager of the theatre, has spared no pains or expense in the mounting of the piece, and the result is most satisfactory.

Hyde and Behman's Theatre (Hyde and Behman, managers): Among the lights at this house we find Ferguson and Mack, Lester and Williams, the Russian athletes, and many other luminaries of the variety stage.

Grand Opera House (James Vincent, manager): A long list of specialty artists is presented this week.

Standard Theatre (Hyde and Behman, managers): E. T. Goodrich and Annie Ward Tiffany, together with the stock company of this house, produce this week a three act border drama, entitled Grizzly Adams. The piece is replete with stirring incidents, and exciting in the extreme.

Academy of Music (David Taylor, manager): Patti appeared Monday evening before one of the most fashionable audiences the city could produce. The house was packed from pit to dome, and a genuine musical treat was enjoyed by all. The decorations of the house were beautiful in the extreme. The entire lobby steps and sidewalk were covered with a rich Brussels while the rarest of tropical flowers decorated every portion of the house.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Only a Farmer's Daughter is drawing large audiences, and Lillian Cleves, Bertha Welby, and the good company give a faultless entertainment.

NEW ORLEANS.

St. Charles Theatre (David Bidwell, manager): Hearts of Oak, played by James A. Herne, Katharine Corcoran, and a generally good company, has been the attraction at this house for the current week. The acting of Mr. Herne as Terry is an excellent piece of work. Miss Corcoran is not, however, entirely satisfactory, though her performance is rather neat as an entirety. The baby which performs an important part in the play is fully what the advertisement calls her—a stunner. The scenic effects in this romantic play are very fine indeed, and add materially to its success. Business good. Baker and Farron commence a week's engagement at this house Sunday, Nov. 27.

Grand Opera House (Brooks, Norton and Connor, lessees): "The World will end a two weeks' run at this theatre Nov. 26. Business has hardly been as large this week as during last. The lady guests of the theatre were promised "souvenir programmes" 24th, but unfortunately they failed to arrive in time. The Comely-Barton Opera troupe in Olive 27th.

Items: The Academy of Music, closed for the week, will open its doors again Nov. 27, with T. W. Keene as the attraction.—Laura Bascombe, of The World, has been quite ill during the week, necessitating her temporary withdrawal from the cast.

ALABAMA.

MOBILE.

Barnett's Opera House (P. H. Morris, manager): Toney Denier's Humpty Dumpty Nov. 21 to a large and delighted audience. Item: Coup's Circus filled the town to overflowing Nov. 18.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Charlotte Thompson Nov. 17 to 19, to fair business. Carrie A. Johnson 24th to a large house.

MONTGOMERY.

Montgomery Theatre (J. Tannenbaum, manager): Thomas W. Keene in Macbeth Nov. 25 to good business.

McDonald's Opera House (G. F. McDonald, manager): Charlotte Thompson Nov. 21, 22, in the Planter's Wife and Jane Eyre, to fair business. Miss Thompson once lived here and is much liked by our people. On 25th Baker and Farron appeared to good business.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): The stranded Buckingham party did fairly in their benefit, but are still here. Denver is a hard town for "busted" actors.

Palace Theatre (Edward Chase, proprietor): Maidens on a Lark is the piece with a good olio; splendid business.

Item: It is rumored that Emma Abbott is going to commence legal proceedings against some one here for libel, but it is not certainly determined whether ex Gov. Evans or the Denver Tribune will be the object of her ire.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): The Professor Nov. 21 to over \$600, the fashionable house of the season. The piece delighted the audience. The scenery used in the production at Madison Square was set upon the stage. Nelse Waldron personally supervised the setting. Thanksgiving matinee Emily Jordan Chamberlain appeared in Led Astray to light house. Camille in the evening to good house; support but fair. Rice's company gave Patience 25th and matinee 26th to large business.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Mapleson's Opera company in Mignon Nov. 22 to fair business, which would have been much better but for fear that the advertised artists would fail at the last moment, as they have done here and in other provincial stands so many times. Thanksgiving matinee and evening, Mitchell's Goblins to full houses. Strakosch brought Mme. Gerster on 25th and gave a splendid concert, and The Professor closed the week with a full house 26th.

American Theatre (W. S. Ross, manager): Jerry Cohan did a large business with the Molly Maguires. This week good variety company.

Item: Sallie Holman, one of the original Holman family, played Bettina with the Grayson Opera company for the first time on Thanksgiving in Concord, N. H., and made a decided hit.

MERIDEN.

Wilcox Opera House (T. H. Delevan, manager): Holland's Two Orphans company to a fair house Nov. 21; The Professor to large audience 22d; Our Boys to full house 24th; Patience to big house and a pleased audience 26th.

Items: THE MIRROR is on sale every week at Baucker's news-stand on Colony street.—Manager Delevan is giving the Meriden people a choice line of entertainments this season. He should instruct some of the ushers of the house to be a little more polite.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): Mitchell's Pleasure Party gave Our Goblins to small audience Nov. 25 and 26 from which they drew, however, much laughter.

New Haven Opera House (John M. Near, manager): Madame Rentz Minstrels gave a fair show Nov. 24 to their holiday audience, which brought them some \$600. Genevieve Ward gave two performances of Forget Me Not 25th and 26th; business was only fair; company and play strong.

Grand Opera House (Clark Peck, proprietor): Nick Roberts' Humpty Dumpty Minstrels Nov. 23 and 24 did not draw well. American Theatre (W. S. Ross, manager):

The Thanksgiving company has proved the best yet, and business has been unusually good for the week.

Item: Manager Near will, before the holidays, begin to run his theatre with a stock company of at least twelve good people. A prominent lady actress, whose name I cannot learn, will be associated in the undertaking. Performances of two standard plays will be given each week. Every evening and one or two matinee performances will be given. For our 60,000 people and four theatres, to have at the same time a regular stock company, is a venture which requires considerable boldness, both to conceive and execute.

WATERBURY.

Opera House (Jean Jacques, manager): Rice's Opera company, No. 2, gave Patience Nov. 21; musically, the company is decidedly weak. We have Edwin Booth in The Merchant of Venice 28th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Mr. and Mrs. W. J. Florence last week in Mighty Dollar. Professor Opstien, Dombey and Son and Ticket of Leave Man. The part of Professor Opstien in the new play is a good one, and receives justice at the hands of Mr. Florence. The other parts do not amount to much, but it is a very amusing play as a whole. Willie Edouin's Sparks company in Dreams this week.

Ford's Opera House (John T. Ford, manager): My Mother in Law, presented in fine style by Abbey's excellent company last week, drew crowded and pleased audiences. John Dillon made a bit as Poncey, Miss Don as Topsy Gray, and Miss Chester as the aesthetic maiden, Rosa Matilda, were charming. Miss Don wore a lovely hand-painted, ivory-satin dress in the last act, the work of her own hands. Haverly's Strategists four nights this week.

Lincoln Hall: Messrs. Pugh, Hay and Daniels, Mrs. True and Miss Kidwell, in Penelope and Box and Cox, Nov. 30. Little Concert party 3th.

Theatre Comique (Budd and O'Neil, managers): The attraction this week is the Zulu troupe.

GEORGIA.

AUGUSTA.

Augusta Opera House (N. R. Butler, manager): Sol Smith Russell in Edgewood Folks Nov. 21, to a fair audience; rather inclement weather.

ATLANTA.

De Give's Opera House (L. DeGive, manager): Thomas W. Keene in Richard III. Nov. 21 and Macbeth 22d, having the best houses of the season, followed by Charlotte Thompson in the Planter's wife 23d to a very good house. Baker and Farron in Chris and Lena 24th to good houses. Sol Smith Russell in Edgewood Folks 25th and 26th.

MACON.

Ralston Hall (Turpin and Ogden, managers): Thomas W. Keene played Macbeth Nov. 23 to large house. Toney Denier's H. D. 24th to packed house at matinee and a fair night audience.

Item: Macon is undoubtedly the best matinee town in the South, and all combinations having dates here would do well to make a matinee when connections will permit.

SAVANNAH.

Theatre (H. C. Houston, manager): Hess' Opera company played to full houses Nov. 21 to 23, and they were praised by every one. Charlotte Thompson will appear 25th and 26th.

INDIANA.

ANDERSON.

Union Hall (C. K. McCollough, manager): Hi Henry's Premium Minstrels gave a good performance Nov. 19 to the biggest house ever in the hall.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Sam'l of Posen Nov. 21 to the largest house of the season. Steele Mackaye in Won At Last 22d and 23d to fair business only; performance first-class.

GREENCASTLE.

Hannemann Opera House (Brattin and Blake, managers): Amy Lee Opera company Nov. 22 to a good house. The World, with J. Z. Little as the principal actor, 25d and 24th, to immense houses.

LOGANSPORT.

Dolan's Opera House (William D. Pratt, manager): Salsbury's Troubadours to a well-pleased audience Nov. 25.

NEW ALBANY.

New Albany Opera House (J. Harbenson, agent): Claire Scott combination, Nov. 24 and 25, to fair business; the company is a good one throughout, and takes well.

PERU.

Concord Theatre (L. M. Clark, manager): Ada Gray, in East Lynne, drew a large audience Nov. 25; best representation of Lynne ever seen here.

RICHMOND.

Phillips' Opera House (N. J. C. Watts, manager): Buffalo Bill packed the house to the doors Nov. 21. Mr. and Mrs. Selden Irwin and company, Thanksgiving afternoon and evening, to fair houses. J. Z. Little's Against the World, 25th, and All the Rage drew an excellent audience 26th.

Grand Opera House (J. J. Russell, manager): A fine audience greeted John Thompson in Around the World, Nov. 22. Helen Potter gave a pleasing entertainment 25th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Sam'l of Posen Nov. 22 to large business. Pauline Markham canceled her engagement 24th.

Atlantic Garden Theatre (J. W. Berkeley, manager): Business has been very good this week. The company is quite a meritorious one.

VINCENNES.

Green's Opera Hall (Wm. Green, manager): Steele Mackaye, in Won at Last, Nov. 21, to a moderate house only; a fine play well rendered. Bob Burdette lectured on the 23d to fair house.

Item: Steele Mackaye desires your correspondent to say that he has had no difficulty with Brooke and Dickson, as alleged in THE MIRROR of a recent date, but on the other hand says he is indebted to them for late favors which they have conferred upon him.

WABASH.

Opera House: Hi Henry's Minstrel's Nov. 16 to immense house, and gave a good entertainment. The entertainment terminated abruptly on account of an alarm of fire.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, manager): The Galley Slave was the attraction Nov. 22; although presented for the third

time in this city, it attracted a large audience.

Durley Hall (Tillotson and Fell, managers): Adams' Pantomime company to large audience Nov. 23. Katherine Rogers played a Thanksgiving day matinee and in the evening gave Clarice. The audiences upon both occasions were well pleased.

Items: Manager Tillotson is in Iowa with his new company, the Cartland-Murray combination for a few weeks.—Steele Mackaye in Won at Last.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): M. B. Curtis in Sam'l of Posen Nov. 23 to a 200 house. Jarrett's Uncle Tom has canceled for the 5th.

LIPOOL.

Gillett's Opera House (R. Deming, manager): The Jollities to crowded house Nov. 19 in the Electrical Doll. Geo. H. Adams' Humpty Dumpty troupe to good house 21st; good company; receipts each night \$175.

PARIS.

Opera House (L. A. Shoaff, manager): Little's World combination Nov. 21 to good house. Lew Johnson's Novelty troupe 22d to good house.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Collier's Banker's Daughter Nov. 21 to crowded house. The performance was a treat to our amusement goers. Miss Belgarde was heartily welcomed by her numerous friends of her childhood. She was the recipient of handsome floral tributes.

Items: Manager Tillotson, of the Bloomington Opera House, was in the city this week.—Dr. Marks has returned from St. Louis.

ROCKFORD.

The Opera House (J. P. Norman, manager): B. W. P. and W.'s Minstrels were greeted by an immense audience of 1100 people Nov. 17; the performance was quite satisfactory. Maggie Mitchell played the Pearl of Savoy 19th to a large house.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Pat Rooney and company Nov. 19 to a medium house; satisfactory performance. Katharine Rogers, in Clarice, 22d, to a light audience. Grimaldi Adams 24th to a good house. Salsbury's Troubadours 26th to good business.

Adelphi Theatre (W. H. Laird, proprietor): Business continues good at this house.

IOWA.

BURLINGTON.

Grimes Opera House (R. M. Washburn, manager): Collier's Banker's Daughter opened this new house Nov. 24 to a large audience. Pat Rooney entertained a packed house 24th; the company is first class.

Item: Frank Cox, of St. Louis, has done some handsome work for the scenery of the Opera House. Armini, of Chicago, is frescoing it.

COUNCIL BLUFFS.

Dohany's Opera House: Joe Murphy Nov. 22 to a packed house; company strong, and audience pleased. Sprague's Georgia Minstrels 23d to a poor house.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Haverly's New Mastodons Nov. 24 to a 600 house. Draper's Uncle Tom's Cabin 26th to fair business.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Cartland-Murray combination, Nov. 21, week, to light business.

Academy of Music (Wm. Foster, manager): Jay Simm's Comedy company, Nov. 21, week. Low prices gave them fair business only.

DUBUQUE.

Opera House (Duncan and Waller, managers): Haverly's New Mastodons appeared Nov. 23 to good business. Anthony and Ellis' H. D. 26th and matinee to fair business. Lydia Hastings' Musical Wonders 28th. Katherine Rogers 30th in Clarice. Leavitt's Gigantean Minstrels 2d.

IOWA CITY.

Opera House (John Coldren, manager): Heywood's Minstrels Nov. 17 to fair business. Paine-Broccoliini 19th to large house; satisfaction given. Florence Herbert week of 21st to fair business; entertainment very pleasing.

MARSHALLTOWN.

Woodbury Opera House (A. G. Glick, manager): Paine-Broccoliini company to a well-pleased audience Nov. 17. Maggie Mitchell as Fanchon 18th to a 600 house.

OTTUMWA.

Lewis' Opera House (K. Sutton, manager): Beedle and Prindle's Pleasure Party Nov. 21, their second visit, to fair business. Paine-Broccoliini Opera company 23d and 24th to small houses. Nothing booked.

SIoux CITY.

Academy of Music (W. H. Grady, manager): Hartz drew good houses last week.

Item: Manager Grady is negotiating with Kellogg, and the prospects are that she will be here the first week in December.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): McIntyre and Heath's Minstrels Nov. 23 to good business; show fair. M. B. Curtis, who was booked for 23d and 24th, did not show up.

Opera House (A. F. Wood, manager): McIntyre and Heath Nov. 21 to good house. Wallace Sisters, in Jacquette, 22d, to good business.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Wallace Sisters gave a miserable show Nov. 23 and 24. McIntyre and Heath's minstrels to excellent business 25th, 26th.

MAINE.

BANGOR.

Whitmore and Clarke's Minstrels Nov. 22; business fair. Gerster's Concert to a very large house 23d; entertainment especially fine. C. H. Smith's U. T. C. company matinee and evening 24th to better houses than they deserved. Col. Robinson's Humpty Dumpty troupe gave a poor show to a poor house 26th.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Rooms for Rent did a good business on Thanksgiving. Over three hundred people bought standing tickets and thoroughly enjoyed the galloping farce. Possessing no plot and relying principally upon the actors for success, it scored a hit, and four large houses was the result of their engagement.

City Hall: Max Strakosch gave a fine concert Nov. 21, with Gerster as the attraction, and a cultivated audience enjoyed the treat. All the artists received encores, and the fair prima donna a most enthusiastic reception.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): The White combination Nov. 21, 22 and 23 to poor business. Bond's U. T. C. 24th to large house; the rendition was poor. Pauline Markham did not come 26th, as booked.

MASSACHUSETTS.

FITCHBURG.

Whitney's Opera House (Andrew Whitney, manager): Bennett and Moulton's Opera company, Nov. 24, in The Magic Slipper, to good business. Litta, 26th, in concert, to a small house.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Hyde and Behman's Specialty company is the only attraction booked till January, and the date is the 15th.

Alhambra Palace (W. H. Roper, manager): The new people at this house are the three Hanlons in statue clog, who are giving satisfaction.

LOWELL.

Music Hall (Simons and Emery, lessees): Mrs. George Howard in Uncle Tom's Cabin Nov. 19 to a small house; Rooms for Rent 23d to a large audience; Alex. Cauffman in Lazare 25th to large business; the Vokes to a well-filled house 26th.

Huntington Hall: Cosgrove's Mirror of Ireland to wretched business Nov. 19.

LYNN.

Music Hall: Mrs. G. C. Howard's U. T. C. combination Nov. 21 to ruinous business. Spiller's Rooms for Rent 22d to a small audience. Fourth lecture in the Stoddard course 23d to the usual large house. Mr. and Mrs. George S. Knight in Otto and Baron Rudolph 24th to "standing room only." Vokes Family in Cousin Joe and Belles of the Kitchen 26th to light business.

Items: The Baron of Mr. Knight compares favorably, in the judgment of many, with Mr. Jefferson's Rip.—A juvenile opera company is being organized in this city, and is sure to take the road.

MILFORD.

Music Hall: Janauscheck in Bleak House, Nov. 24, to the third largest house since the opening. No vacant seats.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Bijou Opera company played to a small house Nov. 22; company fair. Annie Pixley, in M'liss, 29th, to good house.

WALTHAM.

Music Hall (R. B. Foster, manager): Mrs. G. C. Howard and company in Two Orphans, to small house, Nov. 22. Charles H. Thayer in Little Emily, 24th, to big business. Litta Concert company, 25th.

WORCESTER.

Mechanics Hall (W. A. Smith, secretary): Healey's Hibernian Minstrels Nov. 23 to fair house. Their attempt to fill an open date the next evening proved a failure. Skiff's California Minstrels 24th to an overflowing house. Fisk Jubilee Singers to small audience 26th.

Music Hall (R. M. Reynolds, manager): C. L. Howard, as Aunt Keziah Whitcomb, to small audience Nov. 23. The Vokes Family, in Belles of the Kitchen, to crowded house 24th.

Item: Although Edwin Booth does not appear until the 3d, at the opening sale of seats Saturday morning the receipts exceeded \$500.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House: Hill's All the Rage two evenings last week to very poor houses. This piece has at last got to its proper level, at least so far as Detroit's theatre goers are concerned. Haverly's Mastodons to an enormous house Thanks giving matinee, which was followed by a still greater one in the evening—\$2000 was the result. The houses for the remainder of the week were large.

Detroit Opera House (Charles A. Shaw, manager): Mahu's Comic Opera company all the week, presenting Donna Juanita and Boccaccio, four times each, there being two matinees; the company is by no means as strong as last season. Rose Leighton made the best impression, although Flora Barry did well. This week, Mr. and Mrs. Nat Goodwin.

Park Theatre: The Thompson Brothers' combination packed the house the eight performances.

EAST LANSING.

Academy of Music (Clay and Buckley, managers): B. W. P. and W.'s Minstrels had a crowded house Nov. 22. Wildman Opera company 24th to light business.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): B. W. P. and W.'s Minstrels Nov. 21 gave good minstrel entertainment; receipts \$840.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): The Maxwells opened Nov. 21 and played the week. Sam'l of Posen is billed for 30th.

LOU HAVEN.

Opera House, (A. Farnsworth, proprietor): Jay Rial's Two Orphans combination Nov. 25 to a very large audience. Leavitt's Hyer Sisters 26th to a fair house.

MINNESOTA.

MINNEAPOLIS.

Academy of Music (Herrick Brothers, proprietors): Frank Mayo's legitimate company have been at this house all the week. Mr. Mayo has not done a big business, but he has succeeded in convincing the public that he can play something besides Davy Crockett. He has done some very strong work, and made a decided impression as a legitimate actor. His support is fine in every respect.

Pence Opera House (Phosa McAllister, lessee and managers): Richelieu was given first part of week in a most satisfactory manner. Pocahontas and Naval Engagements followed to pleased houses. This company is doing some fine work, and I am glad to note an increase in the patronage. Next week the citizens of Minneapolis tender Miss McAllister a benefit. School for Scandal will be given.

STILL

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

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HARRISON GREY FISKE,
EDITOR.

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NEW YORK, - - DECEMBER 3, 1881.

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Aldrich, Louis
Anderson, J. A.
Abbott, Emma
Anthony and Ellis
Ainslee, John E.
Adrian, Rose
Brown, F. A.
Bishop, W. H.
Bangs, Frank
Barrimore, Maurice
Butler, Fred
Byron, Oliver Dowd
Boudcaut, Dion
Bohee, George
Bohee, James
Boyd, Frank
Berry, William
Bascomb, Harry
Bonner, Robert
Belmont, Grace
Brown, W. L.
Booth, Agnes
Burke, John M.
Brown, E. B.
Burlingame, John W.
Bishop, C. J.
Cole, Furdie
Cline, C. B.
Cook, C. W.
Cusick, John
Curtis, Frank
Cory, Walter E.
Comley, Albert
Conroy, Marie
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Du Breul, A. F.
De Este, Helen
Don, Laura
Daniels, Carrie
Dunlap, Mattie
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Egbert, T. F.
Elliot, Wm. J.
Egbert, Annie
Eumett, Joe
Falkirk, H. K.
Fiton, Florence
Fortune, A. 3
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Farrell, Minnie
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Forbes, Charles, 2
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Forepaugh, Adam
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Gilbreath, Belton
Gill, William
Gillmore & Benton
Greaves, Estelle
Gunter, A. C.
Gulick & Blaisdell
Garthwaite, Fanny
Gilbert and Sullivan
Gau, Mr.
Howitt, Belle
Howard, L. F.
Hudson, John
Hudson, George B.
Hall, Pauline
Howell, E. C.
Hall, Florence
Hanley, Mart
Harley, Grace
Hazard, Augustus G.
Hofele, F. W. 3
Hutchings, Alice, 2
Herridon, Agnes
Herbert, Anna
Irving, W. P.
Ingram, Prentiss
Jones, Willie
Jarrett, H. C. 3
Johnson, Col. Robert
James, W. St. L.
Jefferson, Joseph
Jessop, George H.

The Actor's Fund Again.

The prompt response of the profession to the appeal of THE MIRROR in the case of Hernandez Foster encourages us to hope that the grand project of a Fund for Actors will soon be appropriately inaugurated. As soon as THE MIRROR had published the story of poor Mr. Foster, contributions from actors and actresses of all grades in the profession began to pour in upon Mr. Palmer, and in a few days that gentleman was enabled to announce that he had money enough to defray Mr. Foster's wants. Subsequently, Mr. Foster's relatives, also aroused by THE MIRROR notice, came forward and declared that they would defray all the expenses of his illness and funeral. Manager Palmer, therefore, gave notice that he would either return their contributions to the subscribers or hold them to take care of some other suffering actor.

We earnestly urge that the Foster contributions be left in Manager Palmer's hands ready for the next case of distress. Small as is the sum, it will serve as a nest-egg, a nucleus, for the Actor's Fund of the future. When professionals learn that Manager Palmer holds that money, and for what purpose, some of them will be sure to add to it. But our original plan for increasing the Fund is better than individual subscriptions from the profession. We want a benefit for the Fund given annually in every theatre in the United States. This will give us a magnificent fund without costing anybody a single cent. An afternoon or evening's work, which is often wasted upon some trumpet object, like the Poe memorial, will do all that is required.

If any manager or theatrical company will commence this series of benefits, the others will follow as a matter of course. Now, who will begin the good work? Manager Palmer has his hands full already in taking charge of and distributing the money; but we know that he will earnestly aid the movement and will give it a benefit matinee at his theatre as soon as his present engagements will permit. We also believe that Edwin Booth will not be found backward in the good work, and that his services will be tendered to the Actor's Fund as soon as Manager Abbey can arrange a satisfactory benefit or his present season with Manager Abbey is completed. Miss Fanny Davenport, also, is one of the certainties of the Fund. These three benefits will not net less than \$5000, probably more, and we can promise the Fund that amount at least.

But there are other managers and stars who ought to be anxious to connect their names indissolubly with so grand and beneficent an enterprise. Manager Wallack is about to open his new theatre with The School for Scandal. Could he do anything nobler, more popular and more certain to give him an enduring fame than to donate the proceeds of the first night at his new house to the Actor's fund? All the seats could then be sold at auction, and the event would eclipse anything in the history of the drama. Mr. Wallack is already the doyen of New York managers. Great things are expected from him. His new theatre promises to be a model of beauty and comfort. In what sublimer way could he consecrate the new house as a real temple of the drama than by appropriating the profits of the first night to an object so worthy and so purely professional?

Manager Mallory, of the Madison Square, has been blessed with an especial prosperity, and upon him the profession has peculiar claims. He is a professing Christian. He believes, as we do, that Charity is the greatest of all the virtues. An extra matinee at his lovely little theatre would start the Fund with a handsome sum in bank. Will he give it? We urge him to reflect upon the matter, and we hope to have the support of his brother's paper, The Churchman, in support of one of the most splendid Charities ever devised by mortals.

There are two stars to whom we make appeals as direct as to these two managers, and for equally special reasons. One is John McCullough, who has been so successful at home and abroad that he ought to be eager to do something for the profession which will outlive the donations of those old English actors of whom he heard so much while he was playing at Drury Lane. The cutting of Baddely's cake will not compare in interest with the distribution of an Actor's Fund instituted upon the money raised by John McCullough's benefit. The other star is Frank Mayo, who has collected a company of forty actors to worthily represent legitimate plays. Let him crown the edifice of his legitimate enterprise by a benefit to the Actor's Fund, and he will be rewarded by an enduring popularity. If these two stars set the example, everybody else will follow. The only question now is, who will begin? The most magnificent opportunity ever offered to managers and stars is now presented. Who will be the first to avail himself of this opportunity?

A London Libel.

A daily paper the other day published the full report by cable of the latest London libel suit between the editor of that eccentric magazine, The Theatre, and the editor of the bright and lively Referee. It seems that Henry Irving used to own The Theatre, but after losing considerable money by it, turned it over to Scott, the critic of the Daily Telegraph. Then Scott lost money also—which is not to be wondered at, considering the contents of the periodical—and was in pecuniary embarrassment. Just at this time Miss Neilson died and left a thousand pounds to Joseph Knight, the critic of the Sunday Times. Scott thought that she ought to have left money to him also, and grumbled to Mr. and Mrs. Carton because his name was not mentioned in Miss Neilson's will. End of act first.

At Miss Neilson's funeral, Scott was introduced to Admiral Carr Glynn, to whom Miss Neilson had bequeathed the bulk of her fortune. Two weeks afterwards Scott borrowed from the Admiral five hundred pounds, at five per cent. interest. The Admiral swears that he loaned the money from love of art and for the interest, and that there was no suspicion of blackmail about the transaction. But, as it reached the editor of The Referee, it looked fishy. Taken in consideration with Scott's complaints against Miss Neilson; his pecuniary embarrassments; his being almost a stranger to the Admiral, and other stories which had been whispered about him, the editor of The Referee thought the loan a disgrace to the profession, and said so in strong terms. End of act second.

Then Scott brought his libel suit, and both parties proved as much of their cases as possible in court. The cable tells us that Scott stood the cross-examination in the most wretched manner. It is not the first time that this man has broken down under cross-examination. But his lawyers elicited the fact that The Referee had called the Duke of Cambridge "the butcher Duke," and spoken disrespectfully of the Marchioness of Ailesbury, and, of course, that was quite enough for a loyal British jury. They promptly gave a verdict for £1500, although £5000 had been claimed; but a new trial has been demanded and will probably be granted, as what The Referee may have said about the Duke or the Marchioness has nothing whatever to do with what it said about Scott. But the reporter significantly adds in regard to Scott, that "it is scarcely probable that the great London daily (The Telegraph) will submit to give up its columns to a dramatic critic who seemed to use his position for furthering his own profit in private literary speculation."

The moral we deduce from this trial is an additional argument in favor of THE MIRROR plan of arbitration. If, after the publication of the obnoxious article in The Referee, Scott had obtained from Admiral Glynn a letter stating that there was no blackmail about the loan, and had submitted the matter to a mutual friend, Mr. Sampson would have promptly apologized and withdrawn the offensive insinuation. Then there would have been no law-suit, no lawyers' fees, no ill-feeling and no future hostility. Until everybody connected with the profession learns that arbitration is the best policy we shall continue to be disgraced by the revelations of such stupid suits. Scott has won a verdict which will probably be set aside as excessive; but from what the cable reporter says anyone can judge how little is left of his reputation and of The Theatre.

From most of our correspondents come the gratifying news of the continued prosperity of the reputable companies on the road. "Crowded houses" and "standing room only" are principal quotations from their letters. The army of nodamic combinations of much pretension and little merit seem to have flown to the unheard-of regions, and left the field to those of special repute and unquestioned standing. Our provincial friends seem no longer to be guided by flaming posters and elaborate lithographs, but are sufficiently posted upon matters theatrical to discriminate between the good and the bad. The good are prospering, while the bad are rapidly disintegrating, and returning to their homes. The Square abounds with this class—some eagerly watching their chances to get into substantial companies, while others are willing to embrace any occupation that will afford them a living. These failures may prove a salutary lesson to many who have mistaken their calling, and embraced the stage with little or no knowledge of its requirements, and with still less talent to recommend them to public favor. It is to be hoped they may see the error of their ways, and remain at the bench and forge, where they can live in comparative luxury compared to that which they receive in pursuance of dramatic distinction with their meagre talent, and under the management of inexperienced people. Had THE MIRROR's advice been taken at the inception of the season many a poor wight would not now be regretting his impoverished condition. But so it is all the world

over—people think they know best every other business but their own; but a little hard experience soon opens their eyes to these great mistakes. The unfortunate lessons of this season ought to give them a perpetual distaste for the stage.

"THE NEW YORK MIRROR has taken to giving its readers charmingly accurate news from this side of the herring-pond. In its last issue it informs them that Honor is founded on Two Nights in Rome, and that 'Claude Duval has not been heard of at the Standard Theatre, London. It has been indefinitely postponed, as Patience has proved a great success.' A more exquisite muddle than this it would be hard to conceive," says the London Figaro. We are misquoted. What we did say was that Claude Duval was postponed because Patience was a big success at the Standard Theatre. Our esteemed English contemporary willfully inserts the word "London." When we speak of the Standard, every newspaper man with short ears would understand that we mean the New York theatre of that name. Apostate Americans have limited ranges of vision—the Figaro man is not able to look beyond the confines of his adopted town. We forgive and pity him.

ELSEWHERE will be found an account of the Madison Square's thief-hunt, which has been in full blast since our last issue. The first instalment of the black list of play pirates is also begun. We scarcely expected that so many frauds would be unearthed in a single week or that justice would be done in such a brief space. The result shows how eagerly managers will come forward to defend their rights if they are only told how to do so. A Protective Bureau is scarcely necessary now, because everybody interested is aroused and ready for individual action. We propose to follow up the campaign, chronicling all the victories, exposing all the thieves, and assisting play-owners to rid the theatrical business of an imitating and contemptible bane.

THREE things THE MIRROR wants to see: 1. An Actors' Fund. 2. Punishment administered to the dramatic thieves. 3. An international copyright law between France, England and the United States. All these things will come in good time.

THE CHRISTMAS MIRROR will surpass anything we have yet done in the special issue line. Particulars will appear next week.

MAPLESON has lost Valleria. Pray, tell us, have the public lost anything?

Personal.



WELBY.—Bertha Welby, whose face appears above, will star in Elliott Barnes' new piece next season.

GOODWIN.—Nat Goodwin denies the report that he has severed his connection with Brooks and Dickson.

CANBY.—A. H. Canby, of the Strategists combination, will join the Jeffreys Lewis Two Nights in Rome party.

O'NEIL.—James O'Neil has been offered leading business with Madame Modjeska by John Stetson, at a snug salary.

SALVINI.—Chizzola, Rossi's manager, is authority for the statement that Salvini will return to America next season.

BOOTH.—Edwin Booth and his company passed through the city Sunday from Baltimore, en route for the New England circuit.

SPAULDING.—Manager Spaulding, of the Olympic, St. Louis, will rebuild on the site of his present establishment at the close of the current season.

FOSTER.—Hernandez Foster died last Wednesday, and was buried by his relatives. He leaves a wife, who had separated from him some time ago.

DAVENPORT.—It has been Fanny Davenport's ambition to play Lady Macbeth for some time. She will gratify it Friday night in Philadelphia at the Walnut.

DAVIS.—Will Davis, of the Grand Opera House, Chicago, is about to put the old Chicago Church Choir company on the road with The Chimes of Normandy.

GLASSFORD.—Kate Glassford, whose career as a star of the road this season was an unsuccessful one, is playing Camille this week at the Halsted Street Opera House, Chicago.

ABBEY.—Manager Abbey has purchased the right to produce Divorgons from Samuel French & Son.

McCAULL.—Manager McCaull has bought Lecocq's last comic opera, Day and Night, which will probably follow The Snake Charmer.

COLEMAN-WYNKOOP-MOLLOY.—Our engraving this week presents the features of Helen Coleman, of the Ideal Widow Bedott company, and her managers, Frank Wynkoop and J. E. Molloy, Jr.

HAVERLY.—In common parlance, Mr. Haverly has got "a soft thing" in the California Theatre. He pays \$750 per month rental, while the owners of the building have to pay \$1000 per month ground rent.

HOOLEY.—Manager R. M. Hooley has secured an eight years' lease of his present Chicago theatre. The stage and proscenium are to be rebuilt, four private boxes added, and all the modern improvements put in.

GARDNER.—Frank Gardner was compelled to cancel dates for this week, in order to devote the time to rehearsals, by the Legion of Honor company, of his new play, The Journalist, by A. C. Gunter, which is to be produced in Chicago next Monday.

WHITENECT.—W. H. Whitenect, manager of the Carreno-Donaldi Concert company, dropped dead on Tuesday at the Osborne House, Auburn, N. Y. The profession will hear the sad intelligence with deep regret, for Mr. Whitenect was well and popularly known among them.

MIXED.—The Comley-Barton company had a contract with Norton in St. Louis to close their engagement with a Sunday night performance. John T. Raymond had a contract to open on the same night. The matter was finally compromised by giving Comley and Barton a Sunday matinee with Madame Favart in lieu of the evening performance.

JAY Gould, the monopolist, has obtained possession of the Grand Opera House in exchange for Pennsylvania coal fields which he has transferred to the Erie Railroad company. If Mr. Gould is half as shrewd as we take him to be, he will have no more Cheap John tenants, but rent his house to some enterprising and creditable manager.

LINGARD.—William Horace Lingard left for San Francisco Tuesday night. He has been ill and finds a change of climate necessary. In California he intends playing Mankind, Money Spinner and Divorgons, for which he pays respectively \$300, \$350 and \$250 per week. Arrangements have been entered into with Locke, of the Bush Street Theatre, for a limited season. Barton Hill will probably be a member of the company.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.
LOVE'S LABORS LOST.

A REPLY TO MRS. IRWIN.

CINCINNATI, O., Nov. 26, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR—It is always disagreeable to differ with a lady, but doubly so for your representative, when in the present case that lady evinces such a thorough mastery of the English language and its intricacies as does Mrs. Selden Irwin by her card in the last MIRROR. My original paragraph is construed into a reflection upon the people of our neighboring State, the Ohio Dramatic Club of this city, and, finally, as near as I can determine, upon Mrs. I.'s ability as an artist. It needs but a cursory glance over the lady's effusion in THE MIRROR to attest how fruitless it would be on the writer's part to cast any reflection upon her intelligence. Any one who has such a reckless disregard of the use of capital letters must assuredly be proof against attacks from puny pens. As regards the Ohio Club, I can safely assert that I am not blessed with the acquaintance of its members. Such being the case, there can be no grounds for jealousy, or, as the lady puts it, "jealously." Lastly, as far as the inhabitants of the Hoosier State are concerned, they but prove their judgment by taking to the woods to avoid such an infliction as The Danites—an awfully awful play, but infinitely more so when presented, i. e., "given away" by a bad company. Metropolitan theatregoers, in the absence of woods to betake themselves to during the annual invasion of McKee Rankin, usually seek the seclusion of their firesides. The lightness of the receipts when the Rankins are attractions will corroborate my last assertion.

Yours very truly,

MAC.

MR. HENTON'S SYNOPSIS.

ST. LOUIS, Mo., Nov. 25, 1881.

EDITOR NEW YORK MIRROR:

In justice to myself I ought to refute the statements of Miss Prescott regarding her failure, and reflecting upon me as the cause. I do, however, refute such as concern me, but life is short and your space is worthy of better copy than the particulars of a failure, which is but an every-day occurrence in the amusement world.

The "skelton" of the plot, however, is as follows: Marie Prescott is an actress—a much-managed actress—she eats managers and bankers for them. The writer heretofore was her latest manager, and has experienced the process of deglutition. In an unguarded moment he saved her from stranding in Michigan. He put up his money and starred her "westward ho!" No go; and after four weeks of her, gave her freely to another and quit—what more? Suffice it that I spent and lost on her all I agreed to, and more—that is, quite enough, and I feel that it yet take a fortune to make a success of her; just I do not doubt but she will be successful some day—if she lives long enough. For the present she finds herself with no managers, no company, no engagement—November.

F. WENNER DRITON.

The New York Mirror has the largest Dramatic Circulation in America.

BERNHARDT was stoned at Odessa because she is a Jew. A riot occurred because Sara was accused of "plundering the people." Humph! what would the Odessians have done to Patti if she had tried the little \$10-a-week "racket" on them?

The panic at the London Theatre, in this city, Thursday, was a foolish thing, which had not have been avoided except by the managers themselves. The management was responsible.

The Usher.



In Ushering
Mend him who can! The ladies call him sweet,
—LOVE'S LABOR'S LOST.

Grace Gill, of Raymond's company, writes to me to settle the following question, which is in dispute: "In speaking of a performer upon the public stage, whether male or female, or in speaking of a professional in any other kind of capacity, should I say (when speaking individually) actor, waiter, doctor, etc., or actress, waitress and doctress? I claim that to-day it is perfectly proper to dispense with the 'ess' in all cases."

There are no arbitrary rules governing this matter. The speaker or writer can be guided only by choice, usage or euphony. For example, I should say "Mrs. Drew is an actor of comedy," but in alluding to her in connection with her calling, I should say, "Mrs. Drew is an actress." The distinction seems correct, simply because to express myself differently would be displeasing to my ear, which has been familiarized with this use of the words by custom and sound. The use of feminine terminations, beyond euphony, is really but a matter of taste. Authorities agree, however, that the multiplication of such terminations uselessly is a vulgarity, and therefore should be avoided.

All the baggage of Edwin Booth and his company failed to arrive for the performance at Waterbury, Conn., where they were announced to play Richelieu Monday night. A large audience gathered in the City Hall. Mr. Booth appeared before the curtain at eight o'clock and explained the way things stood. Richelieu without dresses or accessories would be very stupid. He proposed, if the audience consented, to give the first three acts of Hamlet in street costume, and follow them with the comedietta, A Quiet Family, which would introduce the whole troupe. The proposition was loudly cheered, and the people shouted lustily, "Go on!" "Hamlet!" Very few left the theatre. The company made the best of the situation; the performance proceeded, and was carried through with good effect. The confounded baggage turned up about midnight, and was at once dispatched to New Haven. Maze Edwards writes that "Mr. Booth never acted better than he did on this occasion." There was a precedent for this style of exhibition. Garrick used to play the melancholy Dane in the ordinary street dress of his day.

Billy Elton is annoyed about a paragraph, which has been printed in some of the town papers, which states that he refused to play with the Wallack company in Newark, N. J., recently, because his name was not placed next that of John Gilbert in the programme. Elton desires me to correct the yarn. The truth of the matter was simply this: Fred Schwab on several occasions had omitted the names of Eyre, Tearle and Elton from the newspaper advertisements. One day the gentlemen pledged themselves not to go on if either of their names were left out thereafter. It was Elton's lot to stand up for the compact. In Newark Schwab forgot him in the ads. Billy declined to go on and play his part—Bob Acres—until it was announced before the curtain that an injustice had been done him in the aforesaid manner. Schwab made the required apology after some delay, and the play proceeded without interruption. This is the whole story.

Bamboozled.

W. H. Lytell organized a company to play Thanksgiving night at Danbury, Conn., representing to them that the town had been billed and everything was lovely. The company arrived there about noon that day, and found nobody knew of their coming, no bills being up and no announcements of any kind having been made of their appearance. The condition was critical, for the trains had stopped running, and there was no way of returning to New York that day. Lytell had sent printing to the place, directed to himself, but instead of accompanying the people, he played at another town, and let the company get along the best they could. Fortunately the proprietor of the theatre, J. S. Taylor, proved to be a sympathetic gentleman, and offered the company every assistance, and took a portion of the printing from the express office, where it had been laying some days. C. O. D., and late as it was a thousand bills were strewn about the town. The inhabitants were at their Thanksgiving dinners, and but little attention was paid to the advertisement. However, about \$40 were taken in in the evening, the com-

pany gave a satisfactory performance, and the amount was just sufficient to get them out of town the next morning. The proprietor of the Wooster House, W. W. Raymond, did everything he could for the comfort of the company, and made a reduction in the rates. All who understood the state of affairs rendered every aid.

Mr. Lytell's queer conduct is not plain to us. He has been a manager and actor for some time past, and has borne a good reputation, and this act recoils upon him with some gravity. The company will hold him for their salaries, and a large package of printing is awaiting his order at Danbury.

Hunting Down the Thieves.

THE MIRROR recently published an article regarding certain "snap" companies who were engaged in prating copyright plays, and by such dishonorable means reaping the reward to which the rightful owners were entitled. Subsequently Dan Frohman, of the Madison Square Theatre, despatched Marc Klau, of his staff, into the interior of Mississippi for the purpose of placing an injunction upon a company who were engaged in producing Hazel Kirke upon the pleasant basis of appropriation without litigation.

Mr. Frohman spoke to a MIRROR reporter yesterday regarding the outcome of Marc Klau's trip South:

"I first learned through THE MIRROR that our piece was being produced by a company who were not legally entitled to its use. Marc Klau, who acts as our traveling lawyer, got out the necessary legal papers, and after conferring with the editor of THE MIRROR as to the place to reach the thieves, immediately started for the little town of Canton, Miss. Upon arriving at his destination, Mr. Klau found that the name of the party was J. H. Huntley's Dramatic Attractions. The papers were served upon Huntley, and I must say he behaved very well. It seems that there is a man in this city who makes a business of stealing new plays. He has copies of '49, The Two Orphans, The Banker's Daughter, a number of Bartley Campbell's plays, and, in fact, as soon as a play is produced in this city, it is immediately stolen by this man, who sells it to some small town 'snap' company, hoping that the littleness of the attraction will serve as a safeguard against action at law by the proper owners of the piece."

"Who is this fellow?"

"I cannot say just yet, but we are after him, and propose to put a stop to his practices if it takes every dollar of our profits from the theatre to do so."

"The point is just this: All through the West are to be found numberless companies existing upon stolen plays. If the managers in this city would band together, we could put a stop to the evil in a month, at the same time with but little expense to all parties concerned. But we shall not wait for any such Utopian idea as that managers care enough for their own pocket books to join with others as a measure of protection, but shall hunt those people engaged in producing any of the Madison Square successes until we have utterly ridden the profession of them."

"In addition to the above spoken of companies who have stolen our play of Hazel Kirke, we found that an organization calling itself the Metropolitan Comedy company was producing the play in the Northern part of this State. Mr. Appleton, of our staff, was despatched with necessary papers, and he succeeded in inducing a summary expunging of the name of the play of Hazel Kirke from their bills. The manager of the company is J. E. Nugent. We are now after a party styling itself Emma Leland's Star Attraction, which is now out West with Hazel Kirke and a dozen other stolen pieces. Then there is a company called the Madison Square Dramatic company, of which a man named W. W. Smith is manager, playing our pieces. The fellow circulates a circular, printed on paper headed 'Madison Square Hazel Kirke company,' which, you can see, is intended to mislead. Nellie E. Jennings is 'star,' or, as they put it on the bills, 'the rising star of to-day,' which makes me think, when we get hold of them to-morrow, she will be the fallen star. Their repertoire is The Two Orphans, Frou Frou, East Lynne, Jane Eyre, Hazel Kirke, '49 and The Banker's Daughter. Of course they are at liberty to use some of the above plays, but the majority of them are stolen."

"Do you not think that a Protective Bureau should be organized by the managers?"

"Most certainly I do; and I hope that THE MIRROR will advocate such a bureau, for the reason that an evil should be stamped out before assuming gigantic proportions, and it could be soon done if the managers would mutually assist each other. I wish you would say again that the Madison Square Theatre would cheerfully join hands with any one, or with all managers who desire to protect their own pocketbooks."

John T. Hinds, an Irish comedian pretty widely known in the profession, played a piece which he called The Shaughraun, in Wilson Hall, Oswego, N. Y., one night last week. The intention, of course, was to palm off an old play on the name of Boucicault's drama, omitting the letter "r" in the title in order to avoid litigation. This device will not hold. "Shaughraun" is a colorless imitation of Shaughraun. There is nothing similar in the plots of the pieces. Boucicault

does not respect the rights of others, but that is no reason why he should not have protection like everybody else.

The Celebrated Case is being played in the West under the title of the Convict's Daughter. We will publish particulars as to this party soon.

Among the myriad of smaller fry who are, or have been unlawfully playing Hazel Kirke are Richmond and McElrath (lately in Tennessee), J. A. Lord, Ernest Bastrum, Selden Irwin, the Metropolitan Comedy company (J. E. Nugent, manager), Mabel Norton's Comedy company, the Golden Comedy company, Emma Leland's Comedy company, J. H. Huntley's Comedy company. Four of these parties have been stopped by Mr. Mallory's legal agents. Many of them are still giving representations of several other stolen plays, the names of which will shortly be published.

"Helen E. Jennings, supported by the Madison Square combination," is the imposing and deceptive title of another of the innumerable army of cheap "snaps" that infest the rural districts.

This completes the record, so far as known, up to Wednesday night.

A recapitulation resolves itself into the following

BLACK LIST:

Metropolitan Comedy	J. A. Lord
co	Ernest Bastrum
Madison Square Dramatic	Selden Irwin
co	The Keene co.
Emma Leland's Comedy	The Golden comb.
co	J. H. Huntley's Comedy
Richmond and Mac-	eddy co.
Elrath.	John T. Hinds.

Inwardness of the Connie-Soogah Troubles.

Charles Gayler was found Tuesday by a MIRROR reporter, leisurely discussing the merits of a glass of wine, in the cafe of the Union Square Hotel. As the scribe accosted the gentleman, he immediately plunged into a few remarks about the closing up of the Connie-Soogah combination.

"There never was a stronger or better organization started out of New York City. Everything was ship-shape, our capital was ample, our company of the finest description, and we had a play which had become well and favorably known through the efforts of Mr. and Mrs. Barney Williams. I also was a personal friend of George Clarke, and felt that we were at least to have a pleasant season socially, even if lack of appreciation on the part of the public should make the season disastrous financially. From the first I found that Mr. Clarke was not the man I expected he was. He worked against my interests in every way, and not only did all he could to injure me, but would even write to the editors of provincial and dramatic newspapers, asking them to oblige him by suppressing my name when writing of my play of the Connie-Soogah. Again he was partial to certain members of the company, even going so far as to tell one person that if she wanted to, she could run the company to suit herself."

"Did Mr. Clarke have any monied interest in the company?"

"He put in \$265, which was every dollar he was called upon to advance. Well, we traveled along—sometimes doing large business, but mostly taking small money, although making a decided artistic success, until we got to New Haven, Conn., where Mr. Clarke discharged Mr. and Mrs. Moriarty without just cause. Not only did he do this without consulting me, but he did not wish me to pay them their salaries; but I refused to do such a dishonorable action, and paid them in full before they left. The extreme hot weather, the President's death, and the ill feeling between certain members of the company, at last brought matters to a crisis in Boston."

"We reached Montreal where we received no money, as Manager Sparrow of the Theatre Royal took all the receipts except \$35; and then seeing no future for us I went to Clarke and told him we could not go on. Clarke replied, 'very well. I have had enough of the whole business, and I have telegraphed for money to take me back to New York.' 'But the company,' I urged; 'what are we to do for them?' We cannot leave them here with an unpaid hotel bill, and no means to return to New York." Clarke said he could not help it, and if he had ever so much money he would not use it to pay the company's board and fares, but would send it to New York to pay his rent. I then went to work and succeeded in getting money to take us to Toronto. The business was not good, but I was enabled to pay the money advanced, and we disbanded and returned to this city."

"Was there not an arrest made in Montreal?"

"The facts of that report are as follows: When I was in Boston, our advance agent introduced me to an agent of the Grand Trunk Railroad, who offered to sell us rebate tickets to Chicago for five dollars each. The agent urged me to buy of him, and I instructed our advance man to purchase the tickets. He bought five tickets, and they were given to George Clarke to bring on the ladies of the company. One lady did not leave Boston, so only four tickets were used. When we arrived at Montreal, the agent came to our hotel and asked for the tickets. Mr. Clarke answered in his imperious way that he didn't know anything about the tickets, he handed them to the conductor, and he supposed he knew enough to do right with them. Finally, however, Mr. Clarke remembered where the tickets were, and gave them to the ticket agents; but there were four train

checks missing, which, of course, ruined the value of the tickets so far as 'rebate' was concerned. Mr. Clarke received a letter from the railway agent, asking where the checks were, and he answered it in a way calculated to make the ticket agent highly indignant. The upshot was the issuing of papers for the arrest of my son, William C. Gayler. But he was not arrested, and I paid the amount claimed by the ticket agent, \$40, and was also compelled to pay full fares to Toronto, in all \$94.38, more than I should have been obliged to pay by Mr. Clarke's action in this matter."

"The members of your company who left you in Boston report that you did not pay salaries. Is it true?"

"We were on the road thirteen weeks, having commenced our season at Buffalo on August 22, opening to the largest audience—at least so Meech Brothers told me—they ever had on the opening night of the season. It was cool and pleasant. On the following night the President's death was hourly expected. The bulletin boards at the newspaper offices were surrounded by excited crowds, and the thermometer, when we opened the theatre doors, marked as high as ninety degrees. We never saw a cooler night until we arrived in New York on October 3. The excitement regarding the illness of the President increased until it culminated in news of his death, which the tolling of the bells announced in Baltimore just as the audience was leaving the Holiday Street Theatre. The play was new to the audiences of the smaller towns in which we played, the Connie Soogah not having been performed by Mr. and Mrs. Williams out of the large cities, and George Clarke was not known out of New York. Yet, in spite of all these obstacles, and in face of the most disastrous season ever known in dramatic annals, we struggled through for thirteen weeks, paying salaries as regularly as possible, and when the company left Boston for Montreal we owed just one week and a half salary to four people, and that is all. We paid our salaries and all our debts in full before disbanding, and while I have lost a great deal of money, I am out of debt to the company in any form whatever, with the exception of the four who left us in Boston, and they would have been paid had they not deserted us in our emergency."

"Will you reorganize?"

"Most assuredly. We reopen December 10, and shall have fully as powerful a company as before. We play in Wilmington, Del., the first night, and then go to Williamsport, Pa., Pottsville, etc., and will play a week in Brooklyn December 19."

"It is claimed that you have instituted a suit against Mr. Clarke?"

"Yes, it is true. The matter is in the hands of the Superior Court. The bill of complaint has already been filed, but Mr. Clarke has not as yet put in his answer."

"Can you give me any facts concerning the basis of your suit?"

"I would rather not do so until the courts make the matter public. When that time arrives I shall be happy to answer any questions you may wish."

Mr. Gayler has also begun suits against Mr. White, of the Park Theatre, Detroit, and Mr. Will English, of Indianapolis, for violation of contract. It seems Gayler dismissed J. M. Hickey from his advance agency early in the season, and that gentleman immediately turned about and changed the Connie Soogah dates in Detroit and Indianapolis in favor of Kate Claxton and the Comley-Barton company.

Law for Little Corinne.

The Corinne Merriemakers were announced to appear at the Metropolitan Casino yesterday, but owing to the issuance of a writ at the instance of the Society for the Prevention of Cruelty to Children, citing that Little Corinne was of tender age, and that her appearances upon the stage were cruel and entailed suffering, and that her guardian was not a proper one, the performances did not take place. The case came up before Justice Donohue, of the Supreme Court, Tuesday. After hearing evidence, the judge instructed the S. P. C. C. to take charge of the child until Tuesday morning. An officer of the Society accompanied the guardian of the child (Mrs. Flaherty) to her home on Sixth avenue, and while there the child was taken from the room unknown to the officer, and was carried outside of the State. The guardian was then arrested for criminal abduction, and was lodged in the Tombs until Wednesday morning at 10 o'clock, when the matter came up before Judge Donohue. Many witnesses were examined and the presiding judge finally committed Mrs. Flaherty without bail upon the charge until a further examination could be held. Further steps in the matter will be taken this morning at 10 o'clock.

Professional Doings.

—McKee Crankin, in Miller's "P," is being set upon by the Western critics.

—Rice's Extravaganza company and Stanley's Extravaganza company have consolidated.

—William Horace Lingard will close his season with Stollen Kisses at the end of his Philadelphia engagement.

—Hague's London Minstrels will commence an extended engagement at the Metropolitan Casino January 2.

—The Forty Thieves, in comic opera form, is to be produced in Boston shortly. The name ought to be copyrighted for the express use of the play pirates out West.

—Harry Widmer has been engaged to conduct the Patti concerts the remainder of the season. Capital selection.

—George S. Knight seems to be winning good opinions from the provincial press for his impersonation of Baron Rudolph.

—After an inglorious dramatic season, T. F. Egbert and Kate Glassford are temporarily enjoying hotel fare in Chicago.

—Leslie Gossin is receiving good provincial press notices from divers papers. Gossin is a capable member of the Rossi company.

—The various contiguous towns were besieged by snap companies from the city on Thanksgiving night, and many an incipient manager came home with depleted pockets.

—Kate Claxton having satisfactorily overcome a trying domestic tribulation, will shortly make her re-entry on the stage, at the Windsor Theatre, this city, in the Two Orphans.

—Marie Prescott, having found a substantial backer, is busy organizing a new company for the road. She will go out this time under more favorable auspices, and we hope to chronicle her success.

—Wallack's Theatre is fast approaching completion. Mechanics are at work on the interior night and day, and it is thought the doors will be thrown open inside of two or three weeks. We doubt it.

—Philip H. Lehnen, of Syracuse, on the 21st ult. opened the new Opera House at Baldwinsville, of which he is the manager. Mr. Lehnen has spared no expense in making the house complete in all respects.

—Manager John N. Near, of the New Haven Opera House, proposes to run his theatre with a regular stock company after the holidays. One by one the managers of the country are espousing the old style.

—Raymond did an immense business in Louisville week ending 12th, and repeated it at St. Louis last week, playing against very popular attractions. He is competently managed by John H. Haylin and Frank Farrell.

—Frank Clements, now supporting Genevieve Ward, will join Modjeska as her stage manager and leading man, and after traversing the United States, will go to California, where Madame first achieved American distinction, and perhaps to Australia.

—Fanny Davenport will play a farewell engagement at Haverly's Fifth Avenue Theatre on the 26th inst. These will be her last performances in New York for some time, as engagements to be made in England will detain her there several seasons.

—The blandishments of Carrie Jones, the Topsy of Stevens' Uncle Tom Cabin company, were too great for the impressive nature of John Buckley, assistant manager of the Bay City (Mich.) Opera House, to resist, and the train were cemented for life last week.

—Charles N. Schroeder, the lively advance agent of Neil Burgess, paid THE MIRROR office a visit Saturday, and reported the company as having done a big business lately in New England. Burgess will play throughout New York this month, then proceed West.

—Charles L. Andrews, late manager of Haverly's Fifth Avenue Theatre, left for San Francisco on Monday night, to direct the affairs of the California Theatre. The season under the new management opens there on the 15th inst., with Michel Strogoff as the introductory attraction.

—Maggie Arlington joined Frank Morand's Old Shipmates company in Pittsburgh this week, a comedy part having been written in the piece for her by Robert Griffin Morris, the author. It is that of a pretty young widow, and the piece, it is thought, will be benefited by the alteration.

—Mr. Haverly has engaged Bonfanti, De Rosa, Cornalbi and Novissimo, the agile dancer, for Michel Strogoff, to be produced at the California Theatre December 24. These people are all well known to Californians, having visited that section in early days. Frank C. Bangs will go also to play Michel.

The Journalist, by A. C. Gunter, is being produced in Chicago this week by Frank Gardner's Legion of Honor company. It was originally played in San Francisco under the title of The Reporter some four years ago. Mr. Gunter went to Chicago last Saturday to be present at the opening performance.

—Helen Blythe will star under the management of George Stanhope. A company is now in preparation, which will take the road December 12. The repertoire will be Camille, East Lynne, Divorce, and other legitimate plays. Miss Blythe will increase the number of "stars" who have left the city this season, to come back on the kid-tops of their boots.

—Recently Phil Lehnen, of the Grand Opera House, Syracuse, sent a telegram to the manager of a Utica theatre asking for dates for two nights in Rome. Phil soon received an answer from the Utica manager stating that he could not give dates for two nights in Rome, as that town (Rome, N. Y.), was not included in the Utica circuit. It is obvious that the Utica manager is not posted on Archie Gunter's play.

—Manager Robert J. Spiller's condition continues critical. He is lying at his mother's residence, on Twenty fifth street, near Eighth avenue. Having met with many losses recently, his circumstances are not the best, and it would redound to the credit of the profession were a benefit gotten up to alleviate his necessities. His devoted wife (professionally known as Estelle Mortimer) is constantly at his bedside.

—Senator Silverbags, by William W. Randall, received its first representation on any stage in Stockton, Cal., on the 10th ult., and, according to the author, who writes us from that point, was an "instantaneous success." Negotiations are now pending for its production in San Francisco about Christmas. The Stockton papers are quite enthusiastic in their admiration of the piece. Mr. Randall is the San Francisco correspondent of THE MIRROR.

—Helen Coleman (Mrs. Wyncoop), of the Ideal Widow Bedott company, informs us that J. F. Wyncoop has fully recovered from his recent severe illness, and that the company will start out about the middle of December. The cast will comprise the following persons: J. F. Wyncoop, as Elder Sniffles; J. E. Molloy, Jr., formerly manager of the Manhattan Opera House, of this city, as Jefferson Maguire; Isabella Thornton, late of the Wallack company, as Melville Bedott; Mabel Earle, as Sairy Sniffles; Jean Coleman, as Widow Jenkins; Mrs. J. W. Ryer, as Mrs. Maguire; Frank Russell, as Jupiter Smith; J. E. Egerton, as Tim Crane; Frank Richmond, as Jake Clark; J. Winn Franklin, as Jeff, the tramp, and W. Kehoe, Jr., press agent.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. C. E. Leland, manager): Frank Mordant in Old Shipmates Nov. 21, 22 and 23 to light business, although the star and play was favorably received. William Horace Lingard and company filled out the balance of week in Stolen Kisses and Our Boys.

Music Hall (George E. Oliver, manager): Rossi in Hamlet Nov. 28; the "take" was small.

Tweddle Opera House (William Appleton, Jr., manager): The Corinne Opera company opened Nov. 23 for four nights and two matinees, and played to large audiences.

Levantine's Theatre: Manager Levantine and Manager Gray, of the Grand Central, Troy, have formed a combination which, I think, will prove a financial success for both parties. Cecile Rosemore's Parisian Folly company, which opens at this house for three nights and matinee, will fill out balance of week at the Central, Troy, and Mlle. Quella's Burlesque company will be transferred to Levantine's from the Central. By this arrangement the patrons of both houses will be treated to an entire change of bill by new artists semi-weekly.

Items: Manager Appleton has returned from his wedding trip.—Mrs. C. E. Leland, the popular manageress of the Leland, contemplates making a brief reappearance in Rosedale immediately after the holidays and during Lester Wallace's engagement.—Lingard did not appear at the two closing performances of his company here. He left for New York Saturday afternoon, and started direct for San Francisco Nov. 28.—Carrie A. Turner, of this city, will commence her engagement with the Rossi company at Philadelphia.

BALDWINVILLE.

Howard Opera House (Philip H. Lehnen, manager): This house was opened Nov. 21 with Only a Farmer's Daughter. The company is all that it is advertised. Lillian Cleves and Bertha Welby are both fine artists, and the play is a good one.

BATAVIA.

Opera House (H. C. Ferren, manager): Geo. E. Stevens' U. T. C. company Nov. 21 to an unusually large audience. Booked: Alfred J. Knight's Lyceum combination 30th.

ONEIDA.

Conroy Opera House (Capt. Remick, manager): Only a Farmer's Daughter Nov. 22 to big house. Lillian Cleves, Bertha Welby and the excellent company gave effect to a very strong piece.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Mme. Khea, in Adrienne, to fair business Nov. 24, and Camille 25th to good business. This company came on two days' notice, hence the light house on the first night.

ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): The Harrisons in Photos was the only attraction during the past week, appearing to fine business.

Grand Opera House (Jos. Gobay, manager): Gulick's Furnished Rooms to light business Nov. 21, Rossi in Hamlet to a very small audience 23d. He deserved a much warmer reception. But high prices won't do here. Will Grover's Humpty Dumpty 24th, 25th and 26th did a fair business.

Items: Alice Harrison, although suffering from a severe attack of pleurisy, pluckily appeared, and acted her part in Photos until Nov. 23, when she was forced to retire, her place being filled by her sister, Theresa, who did excellently under the circumstances.—Prof. Hartel, leader of the orchestra of the Grand, has been tendered a complimentary benefit by his many friends at Germania Hall 2d.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Thanksgiving afternoon and evening Emily Riel in East Lynne to good business. Rossi as Hamlet Nov. 25; a grand performance to fair business. Donaldi Concert company 26th to good business; entertainment excellent.

Items: William H. Strickland, agent for Two Nights in Rome, was in town Nov. 26.—George H. Oliver, manager of the Albany Academy, was here on theatrical business 26th.

TROY.

Griswold Opera House (S. M. Hickey, manager): The Lingard company Nov. 21, 22, 23. The engagement was not a success financially or artistically. George Fawcett Rowe's combination in little Emily and Brass had good attendance 24th, 25th and 26th.

Rand's Opera House (Preston and Powers, managers): Frank Mordant's Old Shipmates company drew large audiences Nov. 24, 25, 26.

Grand Central Theatre (C. S. Gray & Co., managers): A large company is engaged for this week, and they will alternate with Levantine's Novelty company from Albany.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Only a Farmer's Daughter Nov. 24 to a large house; play and company both first-class. Same company in For Love's Sake to a large house, for the first time on any stage. It is a very interesting play, bordering on the sensational, but a great improvement on plays of the blood and thunder stripe. It was very well received, and several members of the company were called before the curtain. Miss Cleves has a minor part in the play, but made much of it considering that this was the first public presentation, all did exceedingly well. Rossi in Hamlet to a small but refined audience.

OHIO.

CLEVELAND.

Opera House (L. G. Hanna, manager): My Geraldine was produced for the first time in this city last week. The play is full of beautiful thoughts and situations, and was excellently portrayed by an evenly-balanced company, in which the familiar faces of Emily Baker, William J. Scanlan and Charles McManus were recognized. The latter was capital as an Irish butler, and E. J. White's villain was well made up and carefully drawn. Emily Baker is becoming a fine emotional actress, and Lizzie Jeremy made a fine Geraldine, although inclined to overact the tragical portion of that character. Haverly's Original Mastodons Nov. 30, four nights.

Academy of Music (John A. Ellsler, manager): The new comic opera, Twelve Jolly Bachelors, attracted good houses week of Nov. 21. The plot is based upon a novel and somewhat original idea, but the musical accompaniment is dull and commonplace,

with the exception of two or three strikingly pretty airs. The company is particularly noticeable for its display of bad voices, rich costumes and shapely limbs.

Items: The theatres were jammed on Thanksgiving Day.—Our news boys have caught the dramatic fever, and are at present diligently rehearsing Shakespearean "tragedies."—Fanny Herring as Jack Sheppard at the Comique this week.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Nick Roberts' H. D. company to light business Nov. 21 and 22. John S. Clarke and his sterling company 23d and 24th had the best houses of the week. Langdon and Allison's combination in Swift and Sure to very small houses 25th and 26th.

Grand Opera House (Theodore Morris, manager): John E. Owens played Victims and Solon Shingle to light house Nov. 21. Salsbury's Troubadours in their new play, The Amateur Benefit, had a good house 22d. Mr. Howard's play is the best thing they have ever had, and Misses McIlhenny and Samuels and Messrs. Gouley, Salsbury and Webster made the most of it. Hyde and Behman's Specialty company 23d gave the best variety show of the season.

Items: Hague's European Minstrels will be at the Grand 6th.—Gabe and Chandler's combination have organized for their second season; they play the small towns in this vicinity.—May Fisk is negotiating for a hall in which to deliver her lecture on "Fallen Women."

DAYTON.

Music Hall (Charles D. Mead, manager): Salsbury's Troubadours Nov. 24 in Patchwork; matinee to good house, at night in The Brook to a packed house. John S. Clarke in The Militia Major 26th to a fair house.

SANDUSKY.

Bumiller's Opera House (William Stoffie, manager): J. A. Stevens in Passion's Slave, Nov. 24, to good business; the play is a good one and was well received. Haverly's 40 heavily billed for 29th.

SPRINGFIELD.

Grand Opera (Samuel Waldman, manager): Salsbury's Troubadours Nov. 23 to a large audience; good show. John S. Clarke gave The Militia Major 26th to a fair house.

Items: Marie Prescott, booked at Black's for Nov. 23 and 24 failed to show up, as did Hyde and Behman's Specialty company, booked at the Grand for 24th.—Nick Roberts' Humpty Dumpty troupe played to a large audience at Black's.—Manager I. A. Cain, of the Wigwag Roller Skating Rink, is arranging for a fine line of attractions to appear there soon; business good.—THE MIRROR is on sale at Pierce & Co.'s, Market street.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Hill's All the Rage Nov. 21 to fair house; John A. Stevens 22d and 23d in Unknown and Passion's Slave to only fair houses; Gardner's Legion of Honor combination balance of week to only moderate business. His new play, A Woman of the People, was given for matinee Thanksgiving.

Items: Annie Louise Cary Concert company are billed for Music Hall 1st.—James Redpath and D. R. Locke (Nasby) will lecture on "The Wrongs of Ireland" at the Opera House on Wednesday evening.—Manager Frank L. Gardner is very enthusiastic over his new play, "The Journalist," which he brings out in Chicago.

URBANA.

Thanksgiving night Bennett's new Opera House was formally opened. The fourteen hundred seats were filled, the press and citizens of the surrounding cities being present. Annie Louise Cary and the Temple Quartette of Boston inaugurated the house, giving a splendid entertainment.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): John S. Clarke, as Major DeBolt Nov. 21, to splendid business. Baird's Minstrels 24th to good business.

PENNSYLVANIA.

DANVILLE.

Opera House (Frank C. Angle, manager): W. H. Powers' My Geraldine company Nov. 26 to very small house. The company is much inferior to the regular Bartley Campbell company; they return here 3d when they expect, with the assistance of the G. A. R., to do a remunerative business.

Item: H. Binckley, favorably known in connection with the Misher circuit, is ahead of this company for the present.

EASTON.

Opera House (W. M. Shultz, proprietor): Neil Burgess' Widow Bedott Nov. 18 to a capital house. Hazel Kirke, Nov. 2, 24th to a tremendous house—by far the best of the season.

ERIE.

Park Opera House (William J. Sell, manager): Will Grover's H. D. Nov. 22 to fair patronage.

HARRISBURG.

Opera House (H. J. Steel, manager): Jay Rial's Two Orphans combination Nov. 22 to a fair house. Gus Williams 21th to good business. The Planter's Wife 26th to good audience.

HONESDALE.

Liberty Hall (B. F. Chambers, manager): Mr. and Mrs. Hubert O'Grady in Eviction Nov. 25 to small house; gave fair entertainment, and deserve patronage.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Annie Pixley with a good company in M'iss drew a full house Nov. 21. Gus Williams in Wanted a Carpenter played also to good business, 22d. Joseph Wheelock supported by Rose Keene and good company, in the Planter's Wife had a light house. The play seems to need reconstruction.

MEADVILLE.

Opera House (H. M. Richmond, manager): The Victoria Loftus Blondes gave a very poor performance Nov. 23.

Item: Christmas and New Year's dates are open, and first class parties could do well here.—THE MIRROR is on sale at the Union News Company every Friday.

NEWCASTLE.

Opera House (R. M. Allen, manager): Hyde and Behman's Specialty company Nov. 25 to small house; the performance was the best of the variety order. Canfield and Lamont's H. D. 26th to good house.

NORRISTOWN.

Music Hall (Charles Holmes, manager): Annie Pixley in M'iss, Nov. 23, to full house.

Items: Donald Harold, cast for Juan Walters, the Mexican, in M'iss, is laid up with a sprained ankle. His part is well taken, however, by Robert Fulford.—There will be a change of management in Music Hall in February.

PITTSBURG.

Opera House (John A. Ellsler, manager): Large audiences attended the performances

of the Emma Abbott Concert company last week. The repertoire consisted of many light operas, which were cleverly rendered and gave satisfaction.

Library Hall (Fred. A. Parker, manager): The Wilbur Opera company did only a light business last week. The Mascotte was given at each performance. This was the third company this season that produced The Mascotte in this city, and it would be well to remind all managers who contemplate visiting us hereafter with this tuneless opera, that they had better remain away, for we have had a surfeit of Mascotte.

Williams' Academy (H. W. Williams, manager): Quite a good show was given here last week, and the usual large business was done.

Museum (Harris and Kohl, managers): The entertainments as given at this house have become quite popular.

Liberty Hall: Canfield and Lamont's Pantomime company gave an entertainment Nov. 23, to good business.

Items: Elsa Von Blumen, the bicycle rider, begins her ride of two thousand miles at old City Hall, Nov. 28.—J. Harry Rowe, the well-known actor, is in the city. It would be well for Mr. Rowe's friends to communicate with him, for he seems to be in want of friendly aid.—Dan Rice lectured at old City Hall, 26th, to light house. Dan looks hale and hearty, and evidently has many years of active life yet before him.—Robert Filkins, general manager of Haverly's enterprises, is in the city. Rumor says Haverly will manage one of our theatres next season, as he desires a house in this city to make his circuit from the Atlantic to the Pacific complete.—Thos. M. Hengler thinks the Academy of Music, this city, one of the best managed variety houses in the country.—Daniel J. Cable, of this city, is making an elegant banjo for Carrie Daniels, of the Fun company will soon be reorganized here. Their first entertainment will be given within the next two weeks.—Manager Parker has displayed much enterprise since he assumed the management of Library Hall. He announces positively that he has engaged Edwin Booth, and that he is negotiating for Patti.—John B. Bradley, of this city, has a new play entitled The Boy and Girl of Dublin.

READING.

Grand Opera House (Geo. M. Miller, manager): Hazel Kirke was well presented to a good house Nov. 21; Annie Pixley in M'iss 22d to a crowded house; Georgia Minstrels 23d to a light house; Planter's Wife 24th to a good house; performance good.

Academy of Music (John D. Mishler, manager): Genevieve Ward in Forget Me Not Nov. 21; performance first-class. The Spider's Web was presented for the first time on an American stage 22d. The play is very tame, and was not well received. The audience was generally disappointed. Harper dramatic company to good house 24th; Gus Williams to a big house 26th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Rose Eyttinge in Felicia to good business Nov. 21. The Boston Juvenile Opera company in the Magic Slipper 24th to light business.

Item: Herbert Crowley left Boston Juvenile Opera company Nov. 24 to join Corinne Merriemakers in New York city.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Aldrich and Parsloe, in My Partner, drew a good house Nov. 22. A detachment from the Boston Museum stock presented Our Boys 24th to good business. Janaschek, in Mother and Son, 26th, to poor business; deserved better patronage.

Item: James H. Vinson, actor and manager, who died last week in New York, was a native of Pawtucket.

PROVIDENCE.

Opera House (George Hackett, manager): The Vokes Family early in the week and Rose Eyttinge and excellent company to complete it were the attractions at this house last week, playing in each case to good business.

Low's Opera House (William H. Low, manager): My Partner drew the usual good houses that always greet Messrs. Aldrich and Parsloe. On Thanksgiving evening were assembled the largest audience (with one exception) ever in this city.

Theatre Comique (Hopkins and Morrow, managers): All goes well at this theatre, and large houses are the rule.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Janaschek in Mary Stuart Nov. 23 to good business. Mrs. Joshua Whitcomb 24th, business light, show ditto.

TENNESSEE.

MEMPHIS.

Leubric's Theatre (Jos. Brooks, manager): Joseph Nov. 21 and 22 to very large audiences, and gave universal satisfaction. Conley-Barton Olivette troupe, with Catherine Lewis and John Howson, 24th. As this company came to us heralded as the best organization of the class on the road, they did a very large business, and I must say gave us the best performance we have had yet.

Items: Manager Joseph Brooks, of the Grand Circuit, and John W. Norton, of St. Louis, were in town this week.—The trouble between Joseph Brooks and the Daily Appeal still continues, and in consequence he has taken out his advertisement and marked them off the free list. Notwithstanding the attacks still continue, but Joseph has gone. The Appeal wants somebody to rent and renovate the Greenlaw Opera House, and is urging it daily, but Joseph Brooks says let them start an opposition house, the attractions must and will come to him. The end is not yet, and things promise to be lively hereafter.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Remenyi's concerts Nov. 24 and 25 were given to small but appreciative audiences.

Grand Opera House (Wilson, Brooks and Dickson, managers): Colville's World is billed for 1st, 2d and 3d.

Item: Theatrical visits during the past month have been rather meagre, but during the next two months we are promised visits from some of the best combinations now traveling.

TEXAS.

BRENNHAM.

Grand Opera House (A. Meyer, manager): Frederick Ward, in Richard III., Nov. 21, to good house. Rentz Santley 22d to packed house.

DALLAS.

Craddock's Opera House (L. Craddock, manager): Frederick Ward played here Nov. 17, 18 and 19. The opening play was Hamlet. The house was literally jammed,

and so did Mr. Ward win upon his audience that the other occasions of his appearance were absolute crushes. On the 18th the play was Damon and Pythias, and the lodge of Knights of Pythias attended in a body in uniform, and during the play one of the Knights, in behalf of his lodge, thanked Mr. Ward for his masterly rendition of the character of Damon and of the portrayal by himself and company of the principles of the order of Knights of Pythias.

Item: Dallas will next season have a new theatre. A joint stock company has been formed of wealthy men, a charter obtained, the location selected, and in the Spring work will be commenced. It will seat 1500 people.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): The Mascotte, by Grayson Opera company, Nov. 22. Through some unfortunate mishap they were without an orchestra, and had to put up with a piano accompaniment.

VIRGINIA.

DANVILLE.

Opera House (Catlin and Talley, managers): Ford's Opera company played Patience to fair business Nov. 22. Performance not very satisfactory.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): Baker and Farron in Chris and Lena played to good business Nov. 21.

WEST VIRGINIA.

WHEELING.

Opera House: Two Orphans Nov. 23, 24, to good business.

Item: The Academy has changed management and is now in the hands of Harry Weeks.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Den Thompson in presenting for the first time Joshua Whitcomb in our city drew the largest audience of the season Nov. 21. Rice's Evangeline booked for 23d canceled because of change in route.

EAU CLAIRE.

Music Hall (L. Parrish, manager): Fay Templeton Nov. 23 to packed house. Mr. Schwartz, the gentleman that has been playing them through Wisconsin and Iowa, takes Leavitt's Gigantic Minstrels 28th, after which he plays the Boston Ideal Opera company through his circuit, appearing here 3d.

MADISON.

Opera House (George Burroughs, proprietor): Denman Thompson in Joshua Whitcomb Nov. 22 to a packed house. The fact that this county was for a long time the home of Den always calls out a large company of his rural friends. Rice's Evangeline came 23d. A fine audience gathered expecting to be agreeably entertained. The universal verdict was—sold. Fay Templeton 24th in Olivette and The Mascotte. The house was well filled, and audience delighted. The organization is one of the best that has ever visited our city.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): B. W. P. and W. Minstrels Nov. 18 and 19 to big business. Joshua Whitcomb opened to a light house 23d, Thanksgiving matinee; good house. The piece is losing its flavor, the characterization is of that sameness that pall upon the taste.

Academy of Music (Henry Deakin, manager): Harry Miner's Comedy Four opened to fair house Nov. 21, but played to light business next two nights. The variety of amusement was of a good order. Bartley Campbell's Galley Slave company, 24th, 25th and 26th, opened to a crowded matinee. The company is a good one. C. H. Smith 27th to 30th. This is a double company—two Topsy's, two Toms, two Evas, two lawyers, and any number of jackasses.

Item: Maude Granger advertises \$5000 worth of dresses. Of course her professional fortune is now certain.

CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Rossi had a large and fashionable audience Nov. 19. Minnie Oscar Gray and W. T. Stephens, in Swift and Sure, 22d, to fair business. The Kennedys to good houses 24th and 25th.

LONDON.

Grand Opera House (C. J. Whitney, manager): Anthony and Ellis' U. T. company Nov. 21 to fair business; show above the average.

TORONTO.

Royal Opera House (J. C. Conner, manager): Week of Nov. 21 Chas. Postelle and company in Mrs. Partington; show pleasing; business good. The Harrisons 28th.

Grand Opera House (O. B. Sheppard, manager): Haverly's Mastodons Nov. 21 to 23 to crowded houses. Balance of week Mabel Heath company to fair business; company fair.

Art Notes.



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London Chat and Gossip.

LONDON, Nov. 19, 1881.

"The world is the world all the world over," runs a well known truism, and it may be added that whether at the antipodes, New York or London, men and women are the same, with the same sympathies, the same passions and the same instincts, teaching the same love, the same hate, and yielding to the same laws. And so with things theatrical: a verdict of one country is generally correctly based, and if adverse, is rarely reversed in another hemisphere. But for all that, the same humanity will show us men loth to believe—nay, refusing to believe—that their individual judgment is at fault, and again and again essaying to reach by the same means that has before failed them, a prize refused by deliberate judgment. Thus Dion Boucicault, whose three-act romantic drama, *Mimi*, was, in the Fall of 1873, when produced at Wallack's Theatre, deliberately condemned by press and public. Produced on Monday night, at the Court Theatre, the verdict cannot be said to be altered, notwithstanding that Mr. Boucicault would have the public believe that it is "produced for the first time on any stage." He would probably explain this statement by replying that the piece was re-written, that two more characters have been interpolated, and changes made which virtually entitle him to say that it is new, though produced under the same name, though the situations are the same, and the same *motif*, weak and pretty though it is, remains. In New York Kate Rogers, I think, was the *Mimi*, and Mr. Boucicault played Leo Chillingham. Here Marion Terry and Kyrie Bellew, respectively, support these characters, and better representatives Mr. Boucicault, as author, could not desire—the one graceful, sympathetic and winning, the other artistic, poetic and ardent. Given bluff, awkward John Clayton to play, as Matt Englehardt, a character which makes no demands on the capacities of the actor; given, also, Henry Neville to impart life and breadth to a hearty though somewhat formless bohemian, Sandy McElrath, and bright Carlotta Addison—too seldom seen upon the stage—to rattle merrily through the part of a warm, generous-hearted woman, taught in the bitter life of adversity the necessity of controlling inclinations for herself and others, and with these, other competent actors and actresses. Given also the advantage of superb mounting and dressing, still the result is unsatisfactory. Why, then, does the new romantic drama fail to answer expectation? In the first act the story indicated is sympathetic, though somewhat thin and meagre of incident. Leo Chillingham, a collegian—a youth of romantic disposition—has left college and forsaken his friends to herd with gipsies and live in tents. He has met, wooed and won *Mimi*, a daughter of the race, and married in the presence of the whole tribe in accordance with their custom—in the forest at midnight, and in the light of the full moon—her friends, when the ceremony was over, leaving her alone with her husband. He has taught her to read, developed the poetry of her nature, and lives in all the romance of his life. Lady Chillingham has, however, set one of his friends, Sandy, to hunt him out, and Sandy traces him among the vales of Cumberland, in a glen of which the act is worked out. Thither Sandy brings Lady Maude Kennedy, a former fiancee of Leo's, and there Leo is wooed back by her to see his mother, who is ill from his absence. The scene is a charming picture, the story, so far as I have said, sympathetic, and the incidents promising. Leo, as he is led away to his home by Lady Kennedy, being watched by *Mimi*, who, though understanding little, guesses too well the *grande* and falls senseless as the curtain falls. But in act two the interest faintly aroused is not strengthened until we have nearly reached the end of the scene, and run through a lot of irrelevant matter. And when the situation of the act is reached it is forced to a wrong pitch by the deliberate cruelty and falsehood on the part of Lady Maude, for the opportunity is made for her maritally and contrary to every canon of construction. No woman, having once obtained admission to the house where the man she believes she has married, would quit it voluntarily on such slight provocation as the taunts of another woman, and a rival, and so a good situation artistically brought about is spoiled by being carried on under false conditions. Still, in the same, or even still more artistic fashion, is the third and concluding act of the play worked out. Leo having discoursed how his love has been treated, revenging the bitter remorse of the woman he fancied he could marry, has flung off family and position to seek out his quondam bride. But two months have passed, and in a garret, which is called a studio, he and Sandy, who has also quarreled with his father, and Mat Englehardt and a man servant who had left college with Leo to follow him with the gipsies, are found nearly penniless, and ready to face starvation rather than yield to family. Two months have passed, and *Mimi* has not been traced further than that it is known she ran to the canal from Lady Maude's house, and it is supposed she is drowned. Yet she is presently brought in by Sandy's father, and Sandy's own lover, Mazeppa, returns rich from America, to where she had gone, without notice to him, to perform, and Leo's mother comes to upbraid her son, but eventually to forgive him, and Lady Maude to repent and apologize to *Mimi*, but *Mimi* dies almost in the arms of her lover, and there is

no apparent happiness for Leo when the curtain has fallen.

Thus the fairly good opening is frittered away, and has but one situation at the end of the second act to redeem any part of the long talk. Much of the talk, too, is *mal apropos*, and some of the lines can scarcely have been written as serious dialogue to appeal to a West End audience. Thus, Mazeppa, who is a circus rider, and who, out of love for Sandy, has given up jumping through hoops and changing to a Cupid on her bare backed steed, says it was her last change, and Sandy replies that she could scarcely have taken off anything more. And again, when told she has left him and gone to America, he declares that she has gone off with the first row of the stalls, who always did their best to spoil her with bracelets and jewels, the line, which satisfied one portion of the house at first, was dragged in three or four times before the play ended. *Mimi* when pleading with Lady Maude, is made to compare their respective attire, and, pointing to her own, to say that her dress cost but eight pence a yard. In this way—and such instances might be multiplied—the attention of the audience is broken, the serious work of the play spoiled, and sentiment and pathos played with beyond redemption. Until long before the middle of the third act was reached the fate of the play was certain. It is a pity, because there is good work in it; but no amount of reconstruction can, I fear, alter the inevitable. Everything was done for it that good management and good acting could do for a play by an author who has done much good work for the stage, but some misdirected judgment rendered what was intended to be serious ridiculous, and what was meant for pathos to become laughable. The little Court Theatre is too bright to fall into careless hands, and I can only hope that still under the lessanship of Edward Clare and the management of George Coleman, the present error may be repaired, and that right well and speedily.

Even your most experienced dramatist rarely has the courage to witness the first performance of one of his own plays, though I suspect that when the manager comes before the curtain and announces that "the author is not in the theatre," but that he will be delighted to hear that the piece has met with a reception which," etc., etc., the gentleman in question is lurking somewhere in the precincts of the house, and may even be concealed at the back of the gallery in a slouched hat. Clement Scott tells a refreshing story of his first experience on the first night of his little piece, *The Cape Mail*. He was in the pit, and a burly gentleman who had been vainly trying to prevent the tears from coursing down his nose, turned to him and said: "Confound it, sir! Here I have been blubbering for three quarters of an hour, and now I find the thing is adapted from the French!" Mr. Scott said he made his way out as quickly as possible, but whether he was afraid of being detected as one of the tribe of playwrights who can do more or less excellent work on a continental basis, but utterly fail when they try the "new and original," he does not tell us.

Of all the stories about Sarah Bernhardt, her experience in a hospital is surely the most remarkable. The tragedienne was, it is said, anxious, for purposes of dramatic study, to see some people who were on the point of death. She was taken to the bedside of a girl who was not expected to live for more than a few minutes. Now it is needless to say that the actress is not exactly the picture of sunny health. Dressed in black, with a long, pale face, which I am too gallant to call cadaverous, the lady might give a fright to a man of robust nerves if he met her suddenly in a lonely place. It is not surprising that to the poor creature whose soul was just leaving her body this apparition at her bedside was appalling. "Oh, I know you," she cried; "you are the angel of death. You came the other day to take away one of my neighbors; but I am too young; I will not die. Begone, terrible spectre!" And then in a paroxysm of fear the poor thing died. The actress fainted away at the foot of the bed. It was a dramatic tableau she could not have conceived in her wildest dreams.

Dramatic genius in these days seem to flow from Paris as a fountain to fertilize the art of other nations. But it is rather singular that just as we are told by meteorologists that the stream which pours from the fountain to the great sea returns after various changes to its source, there should be a calculation of dramatic genius which results in work said to have their origin in Paris, finding their way back in different—sometimes very different—form. Thus, it seems, is to be the case of *The Colonel*. Just as we learn that Mr. Burnand's entirely "original comedy" is about to be produced in Paris, M. Mayer, who had the management of the French plays at the Gaiety Theatre, reviews the controversy as to its originality, and tells us that it is a "free translation" of "*Le Mari à la Campagne*," which has been such a success at the Theatre Francaise. When I first saw it, I thought that it was a very "free translation" of *The Serious Family*, but then even the originality of that play was disputed. We shall soon hear what the Parisians have to say on the subject.

HOWARD PAUL.

—The receipts of Patti's first night in Brooklyn (last Monday night) were over \$10,000. At this rate she will be able to keep the wolf from the door this Winter.

Professional Doings.

—Katherine Rogers telegraphs us from Rockford, Ill., that Mr. White was not discharged from her company for incompetency. Griffith was dismissed because improvement in the cast was necessary, and Mr. Murray never thought of leaving.

—Lewis Morrison has tendered his resignation from Frank Gardner's Legion of Honor company. It will take effect December 17. Mr. Morrison, who sends us the information, assigns no reason for the act.

—Constance Murielle has been paid a very satisfactory sum by Agnes Herndon, of W. H. Powers' Galley Slave company. Miss Murielle was engaged to take Miss Herndon's place, but as the latter lady concluded to remain, a compromise was effected.

—Fanny Davenport played her always successful annual engagement at the Walnut, Philadelphia, last week. Business was great. "Seven hundred people were turned away one night," says Gus Mortimer, "and the results were over \$1700. This is not taffy."

—James Buckley, G. E. P. A. of the Erie, has gone to the Hot Springs of Arkansas on a pleasure jaunt with R. C. Brown, "who, by gad, sir, has the biggest seegar factory in New York City, sir!" E. V. Skinner takes charge of Mr. Buckley's affairs while that gentleman is absent.

—Gertrude E. Malmene and Charles M. Collins, of J. W. Collier's Bankers' Daughter company, were married on the evening of November 17, at Painesville, Ohio, by the Rev. A. Phelps. Prof. Malmene, of Cleveland (the bride's father), Miss Lizzie Hudson and Walter Collier were present to witness the ceremony.

—The reception dress worn by Lillian Cleves in the third act of *Only a Farmer's Daughter*, cost over \$1000, and was designed and made by Madame P. A. Smith, of 117 West Twenty-eighth street. The hand embroidery was all done by people in Madame Smith's establishment, and under her personal supervision.

—Thomas W. Brown retired from the treasurership of the San Francisco Minstrels last Saturday evening, because, he writes us, "I was a nobody there. No move I made was correct. I stood it as long as possible. I hope those who want the earth may be able to carry it." Brown has gone to join Haverly as advance agent for that mammoth manager's Patience troupe.

—Old Shipmates, whatever may be its fate hereafter, at Pittsburgh, opened well on Monday night at Ellsler's Opera House in that city. The play pleased the audience, we are informed. The gallery at Rand's house on Thanksgiving Day, where the piece made a hit, had one hundred people more in it than there were there before. So Manager Preston said to Bob Morris.

—Only a Farmer's Daughter opened at the Williamsburg Novelty Theatre Monday night to good house. The audience was enthusiastic, and called Lillian Cleves and Bertha Welby before the curtain after each act. These ladies received some beautiful floral gifts. Among the latter Miss Welby received a handsome basket, to which was attached a diamond brooch, star and crescent design, containing forty-six large stones.

—The business of *The Professor* on the road is rivaling that of *Hazel Kirke*. In New England, especially through Connecticut, people have been turned away from the doors every night. Gillette has struck a bonanza, and the play is of such a character as to delight all audiences, since it is a pleasing comedy of an unconventional and thoroughly novel character and an entirely new dramatic creation. The brook scene of real water, which is carried with the company, makes a genuine sensation. Portable streams aren't seen every day.

—On Sunday last John E. McDonough invited a number of friends to dine with him at his residence in Philadelphia. During the evening he presented Annie Pixley with a massive volume of Shakespeare's first collected edition of dramatic works, folio of 1623. Edwin Forrest for many years possessed the only edition, which he purchased from the library sale of the late William E. Burton for \$1000. It was burned at the fire which destroyed the Forrest mansion in Philadelphia. The present volume is the rarest extant, and was purchased by Mr. McDonough in Melbourne, Australia, in 1876. A neat inscription reads: "This volume of the immortal bard is presented to Miss Annie Pixley Fulford as a tribute to her merit as an artist, and as a token of esteem for her womanly qualities, and her old partner, Yuba Bill's affection for 'Miss.' The incident was quite impressive, and was a just compliment to a most deserving actress.

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